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VARIETY

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RYAN IN INDIANAPOLIS.

Cincinnati, Nov. 2.

John J. Ryan and associates have succeeded in securing the theatre now being built in Indianapolis, which has one of the best sites in the city, located on Washington avenue opposite Taggart's Hotel. Nearly two stories are now erected, and it will be pushed to completion as fast as the builders are able to proceed. The name of the new theatre has not been determined upon, but it will either be the "Olympic" or "Orpheum."

Mr. Ryan has also secured a theatre in St. Louis, but it will be operated by a separate corporation of which John J. Ryan and Rudolph K. Hynicka, of Cincinnati, are the chief stockholders. F. C. Bonsack, S. N. Oppenheimer and Jacob Oppenheimer, of St. Louis, are associated with Mr. Ryan in the deal.

The site secured is the northwest corner of Sixth and Market streets. The building will be a combination hotel and theatre, the latter having a seating capacity of 2,500. It will be twelve stories high and has already been christened "Orpheum." These two theatres will be operated in connection with the other Ryan houses, all to be booked through William Morris.

This places Ryan in opposition to the Western Vaudeville Association managers in several cities. In Chicago Ryan will have Kohl & Castle to contend with when his new theatre there is built. In St. Louis the opposition will be Tate & Middleton, and in Indianapolis he will further oppose Max C. Anderson, who is fighting Ryan's Olympic in Cincinnati at the present time.

WILL SELL LYCEUM AT AUCTION.

London, Oct. 26.

There is nothing so uncertain as a "sure thing," and those who thought the Lyceum Theatre to be their "bird in hand," now find it "in the bush." It will after all be sold by judicial process, the whole wide world at liberty to bid.

There was a provisional arrangement with the Sims-Shirley Twentieth Century Syndicate, Ltd., subject to the consent of the court, and preliminary soundings showed this deal was likely to go through. The complication came from Colonel Mapleson's cash offer of \$600,000, which showed the Lyceum was not such dead property that it could not be galvanized into signs of life.

The second debenture holders, doubtless thinking the price might be run up higher by a little spirited bidding, raised objections on sober second thought to premature proceedings, and brought about this judicial ultimatum. So if Percy Williams wants a grand house to anticipate Keith or to compete with him when he opens, let him raise his index finger ere the auctioneer's hammer falls. The old Jay Gould idea of buying a good thing when it is depreciated is not a bad one, and the Lyceum will make good money when the right man comes along.

MORRIS AFTER TWO.

There is reason to believe that William Morris will come into possession of two Shubert houses, one in Newark, N. J., and one in Springfield, Mass.

Announcement of the acquisition of other houses to the Morris string may be made before another week has passed.

EASTERN GETS BUFFALO.

The Eastern Burlesque Wheel will play the Garden Theatre in Buffalo from Monday next. That house belonged to M. Shea and has been playing vaudeville in opposition to Mr. Shea's other vaudeville theatre.

The Garden played a good grade of the article at a lesser price than his own opposition, and Mr. Shea discovered he was hurting himself. The Eastern Wheel gladly relieved him of the theatre for its combinations.

The burlesque organization to open will be "Paris by Night" next Monday. It is a new show on the circuit, playing for the first time. The Navajo Girls, Swan and Bamhard, Ann Goldie, Mildred Stroller and Collins and Golden will be in the company, with "The Girl in Blue" (Millie De Leon) if Hurtig & Seamon's consent to her release can be obtained.

The Buffalo time added to the Eastern circuit will replace the vacancy caused by Norfolk having been taken off the list. The routes will be rearranged to have the companies play the Garden after leaving Cleveland. The new Washington house which was expected to take up this open week between Philadelphia and Baltimore will be opened so late in the season that it will reduce the number of "returns" from four to three. Shows will now play Baltimore immediately after leaving Philadelphia when on that section of the route.

Charles E. White, formerly an advance man for Gus Hill, will be the Garden's new manager.

OFFERED WESTERN THE MOHAWK.

Although the firm of Weber & Rush, Eastern Burlesque Wheel managers, is determined that the Western Wheel shall not have a burlesque theatre in Schenectady against its Mohawk Theatre there, now playing vaudeville, the firm has, however, offered to dispose of the Mohawk to the Western at cost.

Otherwise the Mohawk will be changed to an Eastern Wheel house at the first active signs by the opposition and Weber & Rush have secured a site in the city where a new vaudeville house, the plans for which are now ready, will be erected.

NO BURLESQUE IN PARK THEATRE.

The unfounded reports published for the past two weeks that the Park Theatre at 129th street and Third avenue would be leased by the Eastern Burlesque Wheel were not considered worthy of denial by the Eastern managers.

The Park was for some years called the Olympic and played burlesque. That was in the day before modern theatres and methods on the burlesque circuits made an appearance. Any one knowing the theatre, its location, interior and surroundings, would realize immediately the idiocy of the rumors.

SHUBERTS WANT ALEX. CARR.

It was reported this week that the Shubert Brothers had submitted an offer to Alex Carr to leave the "Wine, Woman and Song" burlesque company for one of their Broadway productions.

Mr. Carr has been the burlesque sensation this season with a sketch "The End of the World" and also his impersonation of Dave Warfield. The Shuberts saw Carr when he played last week with the company at the Circle.

"HIP" UNDER OLD MANAGERS?

Thompson & Dundy may again assume the direction of the Hippodrome. On all sides one hears vague rumors to this effect, but nothing more definite can be gleaned than that Messrs. Shubert and Anderson are making ready as rapidly as possible the new production for the huge edifice and that if it should not be successful they will retire from its management at once.

The report further figures that the original managers will regain possession about January 1st. Just what authority any one has for making such assertions can not be learned. Anderson is alleged to have stated to a number of his intimates that he is tired of the "job" and in the event of the next Hippodrome production failing to yield suitable returns the Shuberts would probably be glad to retire. Whether they can or not and whether or not Fred Thompson and Elmer Dundy, or either, would care to once more take the reins no one can say with any semblance of authority.

The New York Hippodrome Company, owners of the building, would be compelled to make some kind of a deal with the former managing directors of the establishment, in the event of a defection on the part of the present lessees. Thompson and Dundy own a sufficient quantity of the stock of the corporation to prevent the levying of any assessments and should there be at any time a deficit there would be no way of making it up without their consent.

PHILADELPHIA STILL OPEN.

The special dispatch from Cincinnati in Variety last week stating that Philadelphia, among other cities mentioned, had been assured the sole bookings from the Morris office on Mr. Ryan's assurance that he intended building there was contradicted by William Morris this week.

Mr. Morris said that the mention of Philadelphia was in error and that no promise had been made to any one for his bookings in that town.

Percy G. Williams evaded an answer when asked if he would have a vaudeville theatre in the Quaker City by the opening of '07-'08 season.

PRICE KEEPS ADA REEVES AWAY.

It is a question of money only that prevents Ada Reeves, the English comedienne, from signifying her willingness to come over here.

Miss Reeves' first open time is January 7, '07, and she asks \$2,000 to play in America each week after that. Percy Williams thinks the figure too high, and unless some other manager agrees to it, or Mr. Williams changes his mind, the Englishwoman will not pass any portion of the winter with us.

PAYS HALF RECEIPTS FOR DAIZY.

Cleveland, Nov. 2.

La Belle Daisy, the famous "Red Domino," is booked at the Lyric Theatre next week. It is the first time she has appeared here.

The terms under which the dancer plays the house are said to be 50 per cent. gross of the weekly receipts as her share.

WILL INVOKE ANTI-TRUST LAW.

Variety's Chicago Office,

79 S. Clark St.

Nov. 2.

Suits in the United States Courts under the Anti-Trust laws will soon be started, it is claimed, against the Western Vaudeville Association. Intimidation and coercing of artists and acts will be the basis for the charges.

Behind the suit will be the Sullivan-Considine circuit and the International Theatre Company. The name of William Morris is also mentioned, but it is not believed that he is concerned.

Great rivalry has been going on for some time over the capture of acts for the cheaper circuits and the smaller houses booked by the association. The latter has used its influence to corral all available acts in sight and to prevent them from playing on the other circuits. As a result, the "ten-cent" people have had hard work filling their bills. The matter reached such a pass that the suits have been threatened.

Members of the association admit that they have heard some such talk, but refuse to discuss it.

SEABROOKE AND HALL SEPARATE.

The newly organized vaudeville act of Thomas Q. Seabrooke, Pauline Hall and company has dissolved, Miss Hall deciding that she can do better alone. The dissolution may have been hurried by the fact that the Orpheum circuit decided about the middle of this week that they did not want the Seabrooke-Hall act and gave notice that they would play Miss Hall only if she appeared alone.

Miss Hall has recently developed not a little business acumen, as evidenced by her action while playing Hurtig & Seamon's last Sunday night, on which occasion she refused to go on with the sketch until she was assured the amount of her salary. Jules Hurtig personally guaranteed it.

Vaudeville experts forecasted several weeks ago, when the new sketch played the Keeney house for the first time in the metropolis, that the combination would not last long. It is declared that it would have dissolved after the Brooklyn date had it not been for the special request of the Morris office that they play Springfield for one week in the Shubert house there.

SOUSA REFUSES \$20,000.

An offer of \$20,000 for a four weeks engagement next summer at the "White City" park in Chicago was made for Sousa's band this week by F. M. Barnes, the Chicago agent, while in this city.

Sousa refused the offer for the reason that he would play no "ten-cent" park. An admission of ten cents at the gate at "White City" is charged.

GUILBERT AND CHEVALIER HIGH.

Both factions are in treaty with Yvette Guilbert and Albert Chevalier, when that pair complete their whirlwind concert tour. To all overtures Mme. Guilbert and Mr. Chevalier have thus far replied that they would accept \$4,000 weekly for a joint tour, or single salaries at \$2,500. Among those who have made tenders are Mark Luescher and William L. Lykens.

VARIETY

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Vol. IV. No. 8.

The largest juggling animal of "Woodward's Seals" died while the act played the Orpheum in Brooklyn last week.

When Joe Welch goes out presently in his new play he will be under the management of Gus Hill and will play Stair & Havlin houses.

The "Baltimore Beauties," under the management of Charles E. Taylor, broke the record held at the Lyceum Theatre (Western Burlesque Wheel), Albany, last week by \$500. "Wine, Woman and Song" held the high figure up to that time for this season.

Stuart Barnes is said to have been aroused to a considerable degree of indignation while watching the act of Leah Russell at the Grand Opera House Sunday night. He went behind later, according to the story that circulated about the theatrical district this week, and was heard loudly declaiming against the "Belle of the Ghetto," whom he accused of using some of his "stuff." He did not meet Miss Russell and Miss Russell did not learn of it until later. Then she "stood pat" with the simple statement that her whole act had been written by Dave Lewis. And there the matter stands for the present.

Emma Carus asked \$800 weekly for South Africa. Miss Carus isn't going.

Creatore's Band will be seen at the Williams houses soon; also Kocian, the violinist.

Trixie Friganza will not leave vaudeville at present, not while engagements are forthcoming.

Arnold Daly has a blanket contract amounting to \$24,000 for eighteen weeks with the Keith office.

The St. Onge Brothers have been booked to April 30, 1908, including a five months tour on the other side.

The Great Lafayette has been booked for two weeks at the Columbia Theatre, Cincinnati, for \$2,100 each.

be the third in that city, which is doing fairly well for a town so far from New York.

A French pantomimist, Severin, who has never played outside of his native country, is being offered here for from \$600 to \$750 a week. Severin has an immense reputation at home.

The most valuable horse used in the race scene of "The Futurity Winner," died last Saturday while the act played at the Columbia, Cincinnati. Another animal was secured from the Latonia race track.

Georgia Lewis was billed at the Elite, Davenport, Ia., this week, but upon her arrival was suddenly taken ill. Doctors were consulted and it was found necessary to remove her to Chicago for treatment.

to his own act and that of Della Fox's for at least five months. Barron & Thompson have the publication rights to the number.

Miss Orletta (Mrs. Frank Taylor), of the singing team of Orletta and Taylor, was taken suddenly ill this week and the team was compelled to cancel. Mrs. Taylor was removed to a Brooklyn hospital, where it was found that she would have to undergo a slight operation.

Ill health has compelled Will Judge to cancel all vaudeville engagements for at least six weeks, after which he will continue to the end of the year. Grace Carman, Edna Ray and the Three Westons, who have been supporting him, will continue in vaudeville with a singing act.

Campbell and Johnson played the Mellini Theatre, Hanover, Germany, last month. The comedy bicyclists return to the Wintergarten, Berlin, in May next. No one abroad cared for the act particularly until it opened in Berlin last August. Now the team has offers galore from foreign managers.

One of the more recently organized firms of vaudeville agents is about to go by the boards. The concern was started with quite a flourish of trumpets and has been making a well-sustained pretence of transacting business on a big scale. Before long they will have been wiped out of existence.

The team of Bell and Richards will be seen in vaudeville no longer, at least on the bright side of the footlights. Mr. Bell has decided to retire from the stage. He has taken a two-years lease of a building in Marion, Ind., and will operate a vaudeville house there to be known as Bell's Family Theatre.

Walter Jones stepped on Mabel Hite's foot during their act at the Victoria on Tuesday afternoon, bruising it so severely that Miss Hite was compelled to take to her bed, where she will be confined for an indefinite period. Hoey and Lee replaced the Jones-Hite act for the remainder of the week.

Henri DeVries began last Tuesday the rehearsals of his play for the forthcoming starring tour under the management of Leander Sire. He is scheduled to open out of town November 19, following May Irwin after her eight weeks stay at the Bijou, which commences on Monday night.

The rehearsals of the new DeMille play began on the stage of the Bijou at twelve o'clock on Tuesday. At 12:05 (the same day) the Dutch actor had discharged the stage manager and taken hold himself.

There is one blaze of "vaudeville" in the evenings around 125th street and Seventh avenue. The Harlem Opera House carries a large brilliant electric display upon its roof, and the Alhambra around the corner is well lighted up advertising its offering, while the former little electric sign of Hurtig & Seamon's in front of the music hall remains in the same position occupied before burlesque entered the doors.

REGARDING INCORPORATION

In the advertising pages to-day Variety announces the formation of a stock corporation, and invites subscriptions to its stock, setting forth the reasons, and the mutual benefits to be derived from such an organization. The idea of a co-operative artists' paper originated with the birth of Variety itself, but was not made public through the resolve of the founder of this paper that we would first prove to everyone's entire satisfaction that a theatrical newspaper conducted on the policy of fairness and for the artist could be successful.

This has been done. It was evident within three months from the date of initial publication. The variety artist has been the main support of Variety through advertising and the universal interest taken in the paper. We have been in receipt of hundreds of letters offering suggestions, giving valuable information and proffering any assistance. The letters have not been restricted to any one locality, and attested that the variety artist as a body appreciated Variety, understood that it was endeavoring to follow a set principle, and stood in fear of no one.

The first anniversary occurs December 15, and on that date we will mark the event by taking in as co-partners in a stock corporation all artists and others who may feel that they would like to have a direct interest in the paper; that they were a part of it, and knowing whatever efforts were exerted to better the paper in any way would be given for their individual interest, as well.

The incorporation of a stock company will bring more variety artists into one company than would ever probably be brought together by any organization in this country. No distinction will be made in the distribution of stock. Anyone who makes application and is believed to be sincere in his regard for the paper, whether as an investor or worker or both, will be allotted stock. The benefits of this plan have been set forth in the advertisement.

Pauline Berry, of Berry and Berry, mourns the loss of her mother, who died in San Francisco October 21.

James Rice, of Rice and Prevost, played a "home" date last Sunday over the advent of a girl baby in the family.

The two Crane Brothers open next Monday in Cleveland with their new act. They are being booked by Myers and Keller.

Vaudeville at the People's Theatre in Evansville, Ind., will be discontinued and the house made a combination one, commencing Monday.

Frank E. McNish, the originator of "Silence and Fun," will play at Ted Marks' Sunday concert to-morrow at the American Theatre.

A new vaudeville theatre opens to-morrow (Sunday) at St. Joseph, Mo. It will

Gracie Emmett will play in "Mrs. Murphy's Second Husband" for awhile yet at least. Miss Emmett has received an offer from Frank Rickards, the Australian manager, for another nine months tour of that country, commencing next September.

The orchestra leader at the New York Theatre, Max Schmidt, gives such ardent attention to the proper droop of his mustache while conducting that the artists requiring careful attention to their music at the Sunday night concert's suffer.

Someone supposed to know states that the Proctor-Keith combine is paying a rental of \$78,000 a year for the Harlem Opera House. Whether they receive an income from Hurtig & Seamon for the music hall as an offset to the amount is not stated.

"Sweet Marie Snow," the latest and most tuneful melody composed by Pat Rooney, will be restricted by Mr. Rooney

NO BURLESQUE MERGER.

With the burlesque season well on its way the talk leaves the "get-up" and "business" of the shows and travels toward the prospects of the two opposition Wheels finally agreeing upon terms for next season which will do away with the present battle. Up to date the strife has been one continual strain, causing financial loss and much worry to the managerial minds and pockets. For self-protection if nothing else when "fight" means continual financial loss, the burlesque managers would come together and straighten out the curves and kinks.

This week Variety prints the views of a Western Wheel manager, Thomas W. Dinkins, on the subject. Next week an interview with an Eastern Wheel man will be published.

Mr. Dinkins said:

"Mind, I am expressing my personal opinion and in no sense speaking with any degree of authority for the Empire Circuit (Western Burlesque Wheel) when I say that there is not the slightest probability of the two Wheels pooling interests within the next half dozen years. The circuits are further apart just at this time than they have been since they have had separate existence.

"The operations of both sides in securing new houses this year has contributed to this condition. There is too much capital invested by each to permit of a merger.

"The Empire has now some thirty-five houses and needs but four or five to complete its season of forty weeks. We could enter that many cities in which the Eastern people have houses and in which we have not, whereas should there be a combination, the burlesque season would be burdened by an enormous surplusage of theatres and shows that would stretch it out almost twice around the calendar unless an immense number was eliminated. This alternative is positively not to be considered, both sides being bound up in contracts that make such a solution an impossibility."

HAGENBECK LEASES ATHLETIC PARK.

New Orleans, Nov. 2.

The summer amusement resort known as Athletic Park, which experienced financial difficulties some time ago, a receiver having been appointed for the company operating it, has been leased for four years to a corporation entitled "The Hagenbeck Garden and Zoo."

J. H. Livingston, a park promoter, and W. E. Fuller, general agent for the Hagenbeck Shows, put the deal through.

It is the intention of Hagenbeck's to make New Orleans its winter quarters and maintain a permanent zoo. During the summer comic opera or vaudeville in the park will be arranged for. The Hagenbeck Show winds up the season here on next Wednesday, going into winter seclusion at the park immediately.

NORFOLK PLAYS VAUDEVILLE.

Norfolk, Va., Nov. 2.

The Majestic Theatre which has been abandoned by the Eastern Burlesque Wheel, owing to the alleged crude local management, will play vaudeville, obtaining its bookings through the office of William Morris in New York City. The last burlesque show played here on October 27.

KEITH TYING UP ACTS.

The United Booking Agency is actively engaged in endeavoring to secure the signatures of as many of the standard acts as they can corral to blanket contracts for thirty weeks for the season of 1907-08. Some artists have already signed, but most are fighting shy of the proposition, preferring to await developments. They realize that good acts are growing scarcer every day, and as the salaries are regulated by the demand they feel reasonably sure that they can command more money through delay.

Of course a contract calling for thirty-weeks work in the future is an alluring bait and one worth considering, at the regular salary or even at a reduction; but the artist has the idea that he will be entitled to more money as his reputation is enhanced and that the demand will be greater for the right kind of material. It becomes a difficult matter to convince him under those circumstances that he should accept any amount of booking at the present time or salary.

Another important fact to be taken into consideration is that the Keith Agency contracts prohibit an act from playing in any opposition house for either a week or a Sunday concert under penalty of a cancellation of the remainder of the route. That Keith intends to enforce this clause was demonstrated last week, when Maude Lambert was taken ill on Wednesday and unable to play at the Victoria. Clarice Vance was appearing at the Keith-Proctor Fifty-eighth Street Theatre and William Hammerstein wanted Miss Vance to help him out by finishing the week at both houses. Miss Vance was willing to oblige, but permission was refused by the people for whom she was playing.

BERKELEY LYCEUM IDEA REVIVED.

The failure of "Mam'zelle Champagne" at the Berkeley Lyceum and advance notice of the closing of the theatre under the Blumenthal management to-night caused negotiations to be again resumed by Mark A. Luescher for the control of the house.

Mr. Luescher's original scheme was to place exclusive vaudeville features in the theatre for an exclusive clientele. It will be settled on Tuesday next whether he will assume the future management on those lines.

ANOTHER ORPHEUM OPENING.

Leavenworth, Kan., Nov. 2.

There are two theatres now building here which will give vaudeville. One under the management of Hankins & Griffin will be opened by January 1. It will be listed on the Orpheum circuit and Leavenworth looks forward to good vaudeville.

The other belongs to Maurice Cunningham. That will open December 1, although both houses may be delayed through the customary building troubles.

AUSTRALIA'S SUMMER PARK.

Melbourne, Sept. 29.

Australia is going to have its "Coney Island" in this city. The Salampos' fine summer park, modelled after your "Dreamland," is nearing completion. It has theatres, domes, kiosks, turrets, gardens, etc., and has already added a new feature to St. Kilda, Australia's principal seaside resort.

BARNES' AGENCY N. Y. OFFICE.

F. M. Barnes, of Barnes' Western Theatrical Exchange, has been in the city this week looking about for a location for a New York branch of his agency. An office will be opened here by December 1. Mr. Barnes' permanent headquarters will remain in Chicago.

Mr. Barnes makes a specialty of fairs for his bookings. He has never booked a fair east of Cleveland, but has on his books over three hundred to which attention by the Western office is given.

KEITH NOT AFTER MAJESTIC.

George H. Nicolai, general manager for Stair & Havlin, denies that any negotiations are on at present for the purchase or lease of the firm's Majestic Theatre in Brooklyn, or any of its other houses, for the use of vaudeville.

"The Majestic was built because it was needed by the circuit," Mr. Nicolai said, "and if it were not required it is evident that we would not have made such an investment. Of course, everything can be bought, and if we were offered an attractive price we could not reasonably refuse to sell. As to our other houses, we haven't one too many and are well content to retain them all."

TOO MUCH MONEY TO WORK.

Ray and Bennedetto, the aerial ladder and balancing team, have parted, at least for the present. Bennedetto in communicating the news to a Broadway agent explained the dissolution of partnership by declaring that he had been left a competency through the death of a relative which made future toil in the glad field of amusing a captious public not longer necessary. The bequest, according to Bennedetto, consists of real estate holdings in Pennsylvania.

JOHN L. STILL A FEATURE.

John L. Sullivan has been booked for ten weeks over the Eastern Burlesque Wheel beginning with Sam S. Scribner's show in Birmingham, Ala., Dec. 10. Walter Plimmer, the booking agent for the Western Wheel, says he arranged the time. It is declared that the "ex-champ's" compensation has undergone some changes since last year, the big fellow now demanding \$800 as well as a percentage on all receipts above \$5,000 on the week.

"THE CANDY" FOR "NERVE."

Gus Edwards, the music publisher, is *persona non grata* in at least one vaudeville theatre in the city. Not long ago he sued Maurice Boom, proprietor of the Grand Street Family Theatre, for the balance of salary alleged to be due his "Postal Telegraph Boys," and was defeated in the courts.

Subsequently in the search for places for his gratuitous songsters he approached the young woman who warbles popular ballads in the Boom institution with the request that she use some items from his catalogue. The request was referred to Miss Wineberg, the chief official of the Grand street institution in the absence of Mr. Boom, and she placed her immediate and emphatic veto on it.

The Standard, Davenport, Ia., will put in stock burlesque next week to run for the balance of the season.

VAUDEVILLE WHILE YOU EAT.

London, Oct. 25.

Joseph Lyons, the great popular price caterer of this city, who may best be described to New Yorkers as "The Childs of London," has announced that he proposes to lease and build a series of music halls and winter gardens, where "refined" entertainments will be given, the visitors to which to be supplied with luncheon and temperance refreshments.

According to Lyons, there are a million and a half of people in London, not counting the floating population, who fear to enter the present music halls on account of the bars. His winter gardens are to be constructed along the lines of the French cafes. Smoking will be permitted but no intoxicants are to be sold.

Coming from almost any other outsider than Joseph Lyons an announcement of this kind would be regarded as somewhat visionary, but to those who know the caterer of the Crystal Palace, Olympia, Earl's Court, Trocadero Restaurant and the owner of over one hundred popular priced eating houses, the statement must be given credence. He is a very wealthy man and could readily put such a scheme into effect.

WILLIAMS PLAYS LANGTRY.

The contract held by Lily Langtry from P. G. Williams calling for three weeks commencing November 12 will be played.

Mrs. Langtry will open at the Orpheum in Boston, afterward playing the Colonial in New York and the Orpheum in Brooklyn. Although not decided, it is unlikely that she will appear at the Williams' Alhambra in Harlem.

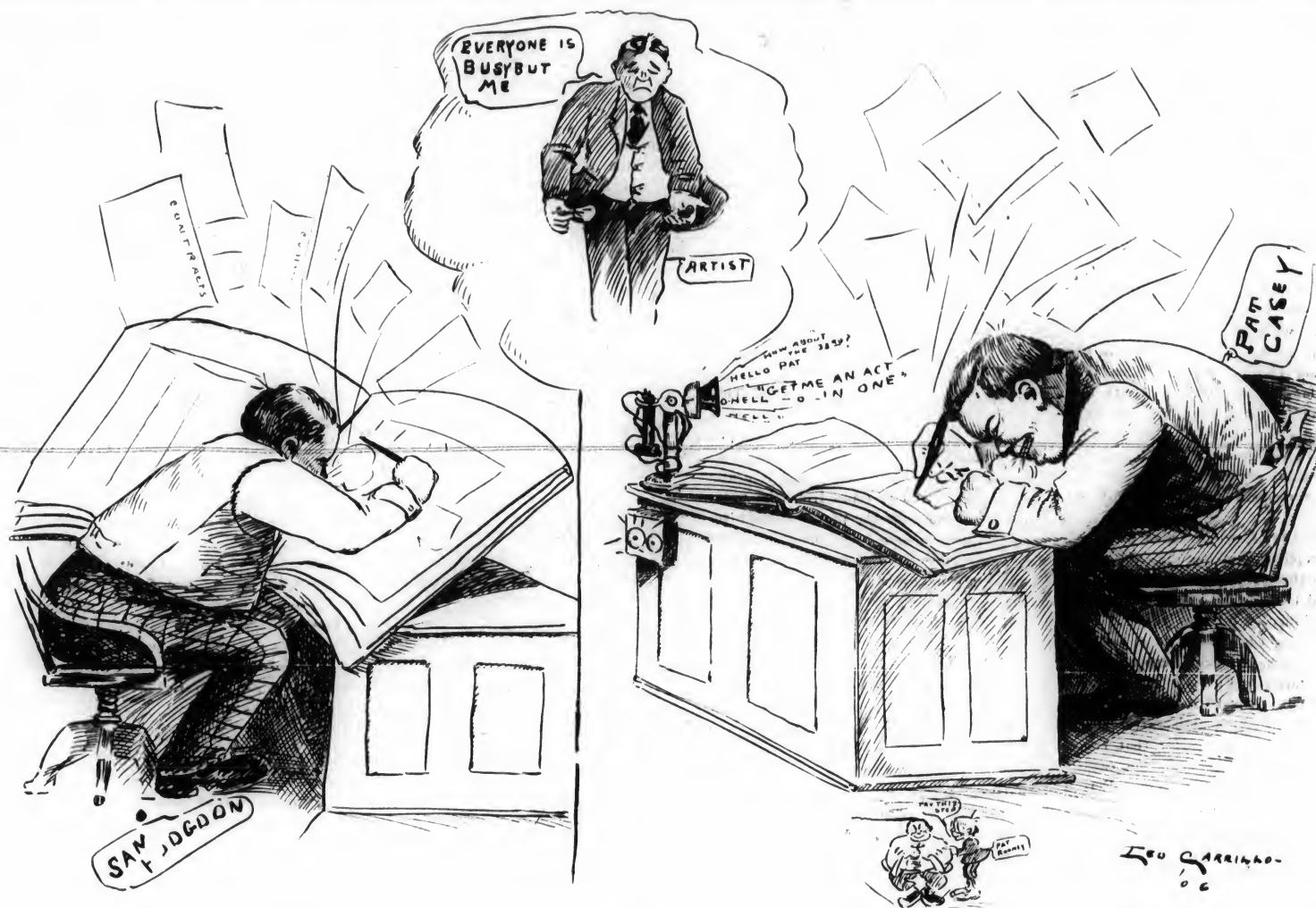
NEW MAGIC CLOCK.

Felix Berol, formerly of Berol and Berol and a brother of Max and William, with J. Warren Keene, have devised a "magic clock" which will tell the date or birth of any prominent person. It is called "Askme."

The face of the clock only is used. That is transparent glass, fastened to a small box. An exhibition was given this week in an agent's office. The clock may be used in connection with Mr. Keene's own act.



Clayton Kennedy and Mattie Rooney Who will sail on Tuesday next for a four weeks engagement in London, returning at the expiration to open on the Williams Circuit.



UNDECIDED ABOUT SCRANTON.

There is no certainty about what will eventuate with the Family Theatre in Scranton, Pa. That is the Pennsylvania town where S. Z. Poli has in course of erection a vaudeville theatre.

The Family is operated jointly by the Sullivan-Considine-International Theatre Company, the two leading spirits being John J. Ryan and John W. Considine. The first would like to play two shows a day and "make" the house while the builders on the Poli edifice loaf, but the Considine end of the concern away out in Seattle, where anything less than "three-a-day" would be simply killing time, can not "see" Mr. Ryan's reasoning and is in continual communication with the New York office of the Sullivan-Considine circuit over any threatened extravagance in the mining section.

John T. Kelly is said to have been booked for Scranton this week at \$450. When Mr. Considine read the "one" week for that amount he is reported to have written a letter which still echoes in the lobby of the building where the New York branch has its office.

Mr. Kelly played the engagement, but rumors are current that there will be some local changes among the agents if Mr. Considine has his way.

The Three Coates have under way for early production a new musical comedy sketch. The act was formerly known as "Charlotte Coate and Sunflower."

"VANITY FAIR" ATTACHED.

Cincinnati, Nov. 2.

George L. Meeker and George J. Clark, who compose the Meeker-Baker Trio, have caused an attachment to issue against the box office receipts of the Standard Theatre and the stage property of Bob Manchester's "Vanity Fair" Company, to recover the sum of \$325, which they claim of Mr. Manchester as being due on a contract for wages. Bond was immediately given by Mr. Manchester and the property released.

Meeker and Clark claim they have a letter from Manchester engaging them for five weeks, to open in Cincinnati. Mr. Manchester cancelled the act, hence the suit.

TOLEDO'S HIPPODROME.

Toledo, Nov. 2.

From reliable sources it is learned that the Coliseum may be turned into a winter hippodrome and circus if satisfactory arrangements can be made. If it goes through the building will be ready to open early in December.

The Ferrari Trained Wild Animal Shows are not likely to return to the winter quarters here, as it is proposed to tour Cuba.

Horace Strouse, late of Strouse and Young, left the "Merry Makers" company at Cincinnati, owing to poor health. Mr. Strouse will spend the winter at San Antonio, Tex.

EDNA MAY FOR A WEEK.

London, Oct. 25.

The management of the Empire has hopes that Edna May, the American actress under contract with Charles Frohman, may be secured for one week, at least, for an appearance in the hall.

An offer has been made and reply from Mr. Frohman is awaited. It is thought probable, if she may be had and the engagement is successful, the time will be extended.

WHITE RATS WILL MOVE.

The Saranac Hotel will lose the order of White Rats next week. Temporary quarters have been taken on the west side of Broadway between Forty-fifth and Forty-sixth streets until a permanent location is secured.

William H. Thompson, the legitimate actor, now playing vaudeville for the first time, has made application to be a member of the order; and Charles J. Ross' name is also up for admission.

Last week a "scamper" was held at Brigham's, in Boston, attended by about fifty members and guests. Messrs. Thompson and Ross were among the latter. The affair was arranged by Geo. Evans and Leo Carrillo, both of whom were playing in the city at the time.

Lew Cooper and Irving Gear, formerly of Gilbert and Gear, have combined for a double Hebrew act.

"BILLY" GOULD, SINGLE.

Not seeking a short season of idleness until his play goes on the road, William Gould, sometimes referred to as "Billy," will go back to the vaudeville stage with a single act during the interim, opening at Young's Pier, Atlantic City, Monday next.

Mr. Gould will sing, dance and talk a little in the various houses, with the booking facilities of Myers & Keller to guide his travels.

MUSIC HALL NOT RENTED.

Mark A. Luescher has not secured Weber's Music Hall for a short season of vaudeville. There was some hitch over the terms and Mr. Weber also did not feel like taking a further chance before his own show opened its winter engagement in New York.

COMEDY CLUB'S SPECIAL MEETING.

A special meeting of the Vaudeville Comedy Club will be held to-morrow (Sunday) at noon in its clubrooms. Will M. Cressy and James J. Morton, the president and secretary, respectively, of the society, will be present.

I. A. L. ELECTION.

The election of officers for the ensuing term in the International Artisten Loge of Germany will take place at Berlin in December. The re-election of Max Berol-Konorah is conceded.

"SUNDAY CLAUSE" PERPLEXING.

The "Sunday performance" clause in the artists' contracts is giving the managers and booking agents no little concern, though they profess to regard it lightly. Vaudeville players also treat it with serious thought inasmuch as contracts containing the Sunday clause are not worth the paper on which they are printed.

Various ideas have been brought forward to circumvent this clause, the Keith people going so far as to consider the advisability of revising their contracts to read that performances shall be given for six days and that payment for same be made on Sunday evening, taking the chance that no artist would refuse to play the Sunday shows. Another idea is to have a clause reading that artists shall render their services where Sunday shows are legally permitted, though even this is regarded as dangerous. Still another is to have artists sign for the week and a separate agreement for the Sunday services.

William Morris, when asked about the matter, replied that he did not intend to change the wording of his booking contracts and that he did not anticipate the slightest difficulty on that score.

Nevertheless the subject is a pertinent one and has caused much discussion among artists' societies in Europe. The illegality of the "Sunday clause" may be used as a club against a foreign artist after arrival in this country, and it is for that reason mainly that the managers do not care to see the question agitated, fearing that it will retard immigration.

For a manager to plead the clause as a defence to the fulfillment of a contract would be called "the baby act," but that might not deter him. Reputable managers would be pleased to have a contract drawn which would inspire the artist with the confidence that he was not entirely at their mercy.

"CLINT" WILSON IN DEMAND.

Since the publication last week in Variety of the possible dissolution of the agency firm of Wilson & Flynn, Clinton Wilson has been in receipt of several offers for his services.

Some have been from legitimate managers, but it is learned that Mr. Wilson looks with most favor upon an offer to go to Cleveland as the manager of the Eastern Burlesque Wheel Empire Theatre. Cleveland is Wilson's native heath, where he is well known and popular, belonging to most of the clubs in that city, which combined with his experience, would conduce to the successful season desired for the house.

Another report has it that he has secured a backer and proposes to run a family theatre in Flushing, in partnership with one Harry Greene.

MAURICE LEVI ENGAGED.

Attire yourselves in sackcloth and ashes, ye female frequenters of the Broadway lobster emporiums. Maurice Levi, he of the musical wand, is engaged to be married—and to a non-professional. What's more, it is alleged that never again will he grace the festive boards at the midnight suppers at white light places of good cheer. Weep, ye soubrettes, and weep copiously, Mr. Levi will no longer compose a meal out of a menu card for you.

KEITH AFTER "NAMES."

There is a persistent impression abroad along the big thoroughfare that the Keith-Proctor people are out for NAMES for exploitation in their metropolitan houses. The story is more or less substantiated by the fact that the merger firm has retained Philip K. Mindil under a permanent agreement to do "special publicity work for feature acts." Who make up the prospective string of stars is not known. The first of the crowd is Arnold Daly, in whose special interests Mindil was engaged.

MAY STAY IN IMPERIAL.

In all probability the Empire Circuit (Western Burlesque Wheel) will continue to enjoy occupancy of the Imperial Theatre, Brooklyn, which was taken over from William T. Grover for burlesque, until nearly the end of the current theatrical season. The municipality is drawing down \$40,000 in rents from the property condemned for the proposed improvements, and, inasmuch as there has been no appropriation for the Flatbush avenue extension, there is, according to competent authority, little probability of any active work being commenced for six months at least.

BIG VERDICT AGAINST EMPIRE.

The chances of collection in the big verdict of \$66,750 rendered against the Empire Circuit Company in the suit brought by Edward J. Rosenau for \$100,000 damages, alleging conspiracy causing him to close the old Court street theatre are being discussed.

The Lafayette Theatre here is supposed to belong to the Empire circuit, but whether it is a matter of record in its name or has been redeeded is not known. Last week Jas. L. Kernan, who held three-quarters of the stock in the company owning the building, disposed of his holdings to Harry Martell. Notice of appeal has been filed.

ENGLISH ACT DROPPED.

"Les Rossignols," a quintet of English girls playing last week at the Murray Hill as one of the features of Harry Bryant's show (Eastern Burlesque Wheel), were closed at the termination of that company's engagement at the Forty-second street house. Bryant, so it is said, could not see the imported five. A Russian dancing troupe filled their place.

SHAYNE CLAIMS RECORD.

Indianapolis, Nov. 2.

Edward Shayne takes exception to the statement that the largest week's receipts for a burlesque show were \$8,500 for the late Harry Morris' show at the Standard, St. Louis, during the World's Fair. In support of his position he declares that he played the same house last year to a total of \$9,703.90 with the original moving pictures of the Britt-Nelson bout. He gives these figures for the week beginning November 5, 1905:

Sunday, Nov. 5.....	\$1,737.85
Monday, Nov. 6.....	1,333.00
Tuesday, Nov. 7.....	1,306.70
Wednesday, Nov. 8.....	1,271.25
Thursday, Nov. 9.....	1,234.45
Friday, Nov. 10.....	1,261.40
Saturday, Nov. 11.....	1,559.25
Total	\$9,703.90

MISS VAN STUDDIFORD LOSES HOME.

St. Louis, Nov. 2.

It would appear from certain public records filed this week that Grace Van Studdiford's tour of the concert halls since her last visible appearance in a vaudeville house of noticeable standing has not been altogether satisfactory to her financial well being.

A deed transferring her country home in St. Louis county to John W. Thompson to secure debts has just been recorded in Clayton. The consideration named in the transfer is about \$25,000, but it is explained that this is a nominal amount, the total of the Van Studdiford's obligations to Mr. Thompson being considerably in excess of that.

The case is novel as representing a satisfied claim against the former prima donna and her husband.



Miss Edith Conrad,

A young English girl now supporting Willard Simms in the vaudeville sketch "Flinder's Furnished Flat."

ARTISTS ORGANIZE IN PHILA.

Philadelphia, Nov. 2.

"The Philadelphia Vaudeville Artists' Association" was organized last Sunday. Forty-six artists living in the city and vicinity are the charter members. The object is sociability. The society has the sanction of the managers and agents in the city. James Barton was elected secretary.

"BY PERMISSION OF THE KING."

For press work there could be nothing better than to have tacked onto an announcement "By Permission of the King." That sentence fits Lieut. Amer's "British Hussars," an English band organization of forty-five pieces with five soloists. It will play in New York for the first time next week at Weber's Music Hall.

The band is claimed to be the prettiest costumed company travelling. It was by special permission of England's King that it was enabled to come over. Lieut. Amer is an English army officer, holding the rank of Lieutenant, and the members are subject to the army regulations of Great Britain's war force.

MONEY EASY FOR RYAN.

Cincinnati, Nov. 2.

Local bankers stand ready to advance John J. Ryan all the money he may require for building operations in theatrical ventures. Within two or three months the plans for new theatres in Buffalo and Pittsburg will have assumed definite form and operations started.

There was a report early in the week that Ryan had wired William Morris to book the shows in his houses direct, disregarding William S. Cleveland, Ryan's representative in New York. It was said that some dissatisfaction arose over the bill for last week at the Olympic.

Several reports of a like nature have recently emanated from this city and it is the general impression here that someone near to Ryan is envious of Cleveland's success thus far. Mr. Cleveland has had the bookings for Cincinnati, Erie and Cleveland in charge. Up to date he has not failed to deliver every act billed as per program, a most remarkable record in these times, when even the placid managers know not the makeup of their own shows before the opening performance.

There is no one on the Ryan staff who could successfully handle the booking end of Ryan's vaudeville business as well as Cleveland. Mr. Ryan may go "up in the air" over some detail, but each time upon alighting he will look around for Cleveland to rest against.

STATEN ISLAND NOT NEGLECTED.

It did seem at one time that Staten Island would have to plod along without its vaudeville. An attempt was made to secure in Richmond or Stapleton or some other place a theatre now playing stock, but the manager had an advance sale for the week and would not listen to a proposition.

Victor Leavitt, however, walked over the third-rail until he struck West New Brighton and the Union Opera House. It looked like a promising combination to Mr. Leavitt and after ascertaining that the house had a seating capacity of 750 he clinched the articles on the spot.

The era of Staten Island vaudeville will start on November 19 with Lottie Gilson as the headliner.

SIMPLE REASON FOR MOVING.

The Banning Music Publishing Company and the Banning Dramatic and Vaudeville Agency, which took up its tangible existence in rooms in the Theatrical Exchange Building at Fortieth street and Broadway two months ago, has suddenly and completely faded from view, as witness this conversation between the elevator operator in that establishment and one who sought the erstwhile musical and booking firm:

"What's become of the Banning agency?"

"Dunno. Haven't seem 'em for a long time."

"Huh. Didn't pay rent? Yes?"

"How did you guess it?"

Which seems to be conclusive.

FORD AND GERHUE IN "ONE."

John Ford and Mayme Gerhue, both returned from the other side, will play a new act in "one" at the Union Square Theatre next week. Myers & Keller have the handling of the team.

OFFER TO GENARO AND BAILEY.

A prominent Broadway manager proposed to Dave Genaro, of Genaro and Bailey, this week that he allow a play to be built around the different sketches Mr. Genaro and Miss Bailey have played in. Upon Mr. Genaro's consenting the manager agreed to have the production ready for next season and play it over the Stair & Havlin time.

Genaro has a new sketch "Tony," which will be played at Hammerstein's Nov. 9. It is away from the type the team has been associated with and represents a large investment.

HAMMERSTEIN WILLING TO SELL.

Asked for an affirmation or denial of the rumor that he had disposed of his ownership in the Hackett Theatre, Oscar Hammerstein said the other night: "No, it isn't true, but I should be glad to sell the house. My grand opera investment thus far foots up over half a million dollars in cash, with plenty more items to be settled. You can readily understand that I can use all available ready money, and for this reason alone I am anxious to sell."

GRAU MUST HAVE LICENSE.

Robert Grau's office was visited by an inspector from the License Bureau on Thursday. The inspector's call was for the purpose of serving Grau with a final warning that unless he immediately applied for an agency license he would be summoned to the Court of General Sessions and asked to explain.

ENGLISHMEN MAKE HIT.

On the strength of their success in a comedy bar act at the Victoria Theatre this week William Hammerstein is negotiating with the Artois Brothers to play the Victoria roof all next summer.

FEATURING CARRILLO AND VARIETY

Baltimore, Nov. 2.

The advance billing for the Albaugh's Theatre's show next week is out. One of the features reads "Leo Carrillo, Variety's Famous Cartoonist."

SUTHERLAND SAILING.

Al Sutherland expects to sail for Europe to-day or next Wednesday. The agent's mission is to look over the foreign novelties in the Latin countries where fairs are now being held, and select attractive features for his list of parks next summer.

A FOOTBALL SKETCH.

With the football sport swaying an admiring public, Harry L. Tighe, formerly with Virginia Earl in her vaudeville sketch, has had a story of college life written by C. H. Fuller and will produce it in a week or so.

It will run for eighteen minutes, carrying four people besides the principal. Mr. Tighe, who is a Yale man, will have the character of a big strong fullback, long on the knowledge of the game but short on his studies. The billing will be "Harry L. Tighe and his 'Collegians.'" The title is "Those Happy College Days."

There is a new boy in the family of George Hickman, of the three Hickman Brothers. His name is George, Jr.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Chicago, Oct. 31.

Editor Variety:

In order to correct an erroneous rumor set afloat about me having been closed in Rock Island, Ill., the facts in the case are: I was working the last show Monday night and some rowdy sitting down front made a remark to me. I ignored it and went on working, but any one who does a talking act fully appreciates how hard it is to remember your lines when you are being interrupted. So he made another remark, then I said to him. "Now, see here, I'm good at 'kidding' people. I make a living at it, so don't be grabbing my job for nothing."

The manager's assistant came back to my dressing room to reprimand me, and I told him that if I were a three dollar a week chambermaid in some hotel the manager would protect me or allow me to protect myself from insult, and as an artist I expected as many rights as are granted to a chambermaid. He said I should have notified him. I suppose I should have sent him a postal card telling him some one was annoying me. He was not even in the theatre at the time, neither was any one else in charge. Walter Poulter, the manager, was sick in the hospital.

So on Tuesday I was closed, not for my act, nor for "roasting" the man in front, but for objecting to the manner of this assistant when he came to my dressing room. We are not in Russia, and we are not convicts, and there is no reason why we should be subjected to insults and then have some one who doesn't know a three-sheet from a handbill roar like a bull at you.

They should have had some one there to maintain order, for the night before Miss Hardy Landon left the stage almost crying because the boys in front annoyed her. I demanded a week's salary. One of the stockholders, who drives an ice wagon, laughed, but offered to pay me for one day. I went to the Masons and the Mayor. They got my full pay. When I arrived in Chicago the Western Vaudeville Association gave me more and better work. If I had been in the wrong they would not have done that. But the iceman in Rock Island knows more about the show business.

Nellie Revell,

"The Woman Who Says Things."

Chicago, Nov. 1.

Editor Variety:

Please publish in your next issue a direct contradiction of one Tom Wilton in regard to Unique Theatre, Sheboygan, Wis., dated October 20, which you printed last week. In the first place there are no "warm, large, airy, dry dressing rooms." All dressing rooms are downstairs in the cellar and the proper name for them would be box stalls. They are made of rough boards, cold and damp, and so dark that in midday you have to light a match to find the electric light. No windows for air or light. When you take off the shoes you wear on the stage and place them on a shelf, the next morning they are blue and mouldy. There is no such a thing as a "smoking room and green room for artists."

ists." If the manager (E. P. Klein) isn't personally pleased by an artist, he sends in a bad report about the act. He has even asked an artist for the loan of twenty-five cents, and the "nerve" of Tom Wilton to compare that house with a first-class theatre!

Please keep out my name. Sign
"Old Performer."

New York City, Nov. 1.

Editor Variety:

Will you permit me to correct one or two statements contained in an article headed "Family of Ventiloquists Here," published in your issue of the 20th inst?

The article tends to show me as Miss Edwards' business manager in an unfavorable light and I shall be glad if you will kindly insert this letter which will fully explain the situation as it really stands. The true facts are these: In England Miss Edwards was continually approached by innumerable agents who asked her to quote a salary for America, but the only office through which we did any actual business was that of H. B. Marinelli. Finally contracts were signed for fifteen weeks, and Miss Edwards transferred her English engagements, in many cases at a big financial loss, and acting on instructions booked her passage from England. On her arrival here Miss Edwards was informed that she could not open, and it was only after considerable pressure had been brought to bear that her first appearance was arranged for Fall River, October 15, with a week at Keeney's, Brooklyn, to follow.

In spite of her success Miss Edwards is now resting after giving up first-class work in England awaiting the pleasure of "the powers that be," the said powers calmly informing us that if we "worry" them they "will wash their hands of the entire business." Whether that can be done or not remains to be seen.

We English artists are continually told that an American contract here is not worth the paper it is written on. That also remains to be proven. This kind of misrepresentation is not calculated to inspire confidence in English artists who may be approached by agents acting for this side, so in the interest of the profession in general and ourselves in particular, we are determined to see this matter through.

Miss Edwards was engaged for the Williams and Hammerstein houses, but so far as she is concerned they are a myth.

Tom Edwards.

New York City, Oct. 31.

Editor Variety:

There is a comedian in burlesque by the name of Sam Howe. Since we have been doing a "Hebrew" act, Howe has repeatedly asserted that we stole the dance he originated, a statement he cannot prove, as we are not doing a Hebrew "cakewalk," but a burlesque on a Russian dance called "Kamarinska."

This is the dance I did before Howe knew what the show business was, to be exact, nineteen years ago at the Arcadia Theatre in St. Petersburg. We have

found that Mr. Howe deliberately stole our idea of the Hebrew jockey and is using it in the burlesque show he is with. We would never have paid any attention to this had not he given us occasion.

He cannot prove that we use his Hebrew dance, while we would have no difficulty in showing that he stole our Hebrew jockey idea.

Max Gilday
Of Gilday and Fox.

Editor Variety:

In Joe Barton's letter which appeared in Variety October 3 he stated that he and I performed the ladder trick four years ago, and as proof said that same ladder could be seen at Miner's Theatre, New York City. Mr. Barton was willing to give away \$500 if it were not true. In proof that it is not true he gives himself away accidentally by stating in his last letter (October 27) that the ladder was built last year. Now then if Mr. Barton is a man of his word he will forward that \$500 to Variety for the Actors' Fund. Barton also says he couldn't perform the ladder trick this season because of a contract with Mr. Miner to play comedy parts, but it is a fact that he is doing a bicycle act in the show. In regards as to who is the best rider we can settle that when we meet.

M. C. Berg.

Philadelphia, Oct. 29.

Editor Variety:

The unknown Harry Hatfield, who in your last issue had the galvanized nerve to claim he was the original "Dixie Boy," I have been unable to locate or find anyone who ever heard of him. Yes, my name is Noble, and from Kentucky. Don't carry programs or letterheads; am the originator of originality, and the title "The Dixie Boy," and always with a good show.

Billy Noble.

Philadelphia, Oct. 30.

Editor Variety:

The discussion regarding title of "Dixie Boy" amuses me. For three years I have used this, and I know of at least four who have stolen it from me. I came by it through a song. Bob Adams, who wrote the song, advertised me from coast to coast as the "Dixie Boy" and I have held the title ever since.

Eddie Cassidy.

Duluth, Minn., Oct. 26.

Editor Variety:

We wist to say that we are the original "Dixie Boys," having been connected with the show business for over twenty years, and that we are native sons of the South. The person claiming that title now was put in the business about four years ago by a well-known artist who discovered him in Louisville, Ky. We think he had better wait awhile before claiming anything.

James and Davis,

With "Yankee Doodle Girls" Co.

Chicago, Oct. 29.

Editor Variety:

I notice that one Billy Noble claims the title of "Dixie Boy," also others. All are mistaken, for Daniel Emmett, author of "Dixie," gave it to me in 1878, when I was playing at the Olympic Theatre, Chicago, then known as the Metropolitan, under the management of Walker & Kouster.

Frank Williams,
Of Williams and Pullman.

CINQUEVALLI PLAYING FOR RYAN.

Paul Cinquevalli, the foreign juggler, is playing at the Olympic Theatre in Cincinnati this week for John J. Ryan, having been booked there by W. S. Cleveland through Richard Pitrot.

There is a long tangle to unsnarl to reach the opening of the juggler in the Ryan house, and Mr. Cleveland was not quite certain where Cinquevalli would be this week until late last Saturday night.

Around Third avenue and Fifty-eighth street where the Keith-Proctor firm owns a theatre it was prominently placarded that Mr. Cinquevalli would be the feature at that house commencing last Monday matinee. Mr. Cleveland knew of this and also was aware that his contract called for "Chink's" appearance in the Ohio town. He haunted the K-P neighborhood until the early hours on Sunday morning waiting for the arrival of the baggage to tell him another headliner would have to be procured for Mr. Ryan, but the long distance telephone ended his vigil and Mr. Cleveland sought his needed repose with a beautifying and defiant smile on his cherubic countenance.

Had not Cinquevalli been brought over to this country on the last trip under contract to Hyde & Behman for a number of weeks, and did not Hyde & Behman book through the Keith office, there would have been no alarm, but the billing by the uptown house caused a disturbed feeling. The Hyde & Behman concern was supposed to have engaged Paul to strengthen the shows of the Eastern Burlesque Wheel, and this had been followed until Richard Pitrot, who booked Cinquevalli from the other side, arranged with Cleveland through the Morris office to play Cincinnati.

Pitrot shakes his head when questioned; Cleveland is still smiling, and the disappointed members of the managerial end are silent and sad.

RAPID TRANSIT IN BROOKLYN.

Everything in Brooklyn runs along the lines of rapid transit. Only a short time ago it was announced that "Acker's Music Hall," somewhere over there, would open.

Now the announcement comes that it is closed. They arrive at a conclusion so quickly on the other side of the bridge that it has been suggested a few booking offices ought to move over there.

LASKY & ROLFE MANAGING.

Several future vaudeville productions will be made by Lasky & Rolfe other than the musical novelties they have formerly given attention to.

Pilar Morin has placed herself under the management of the firm and will be the centre of a \$4,000 production. Mlle. Morin gave a trial of her semi-pantomimic monologue last Wednesday at the Hudson Theatre.

Another single entertainer is Merri Osborne, who will have her vaudeville engagements under the firm's direction.

Benj. Chapin, who played "Lincoln" at the Liberty Theatre, will also be presented under the same management in a condensed version of that piece.

Fennell and Tyson cancelled a vaudeville date at Poughkeepsie this week, owing to an engagement with the "Trans-Atlantics."

TOOK A CHANCE ON "BARRING."

One act whose defiance of the barring clause has not been visited by the dire consequences threatened comes up in the case of "That Quartet." The quartet was booked last week in Boston at the Williams house, the week following being for the Keith house in Rochester. The singers' manager was informed that he would have to cancel the Boston date. The quartet refused, played the Williams time as laid out, then stood back to wait for the blow to fall. But there were no consequences. "That Quartet" played Rochester time and has heard nothing more about the matter.

ROYALTY AT COLONIAL.

On Monday at the Colonial Theatre the Princess Estelle de Broglie will appear, while her husband, who is a scion of the royal family in some foreign country, will conduct the orchestra.

There is an elopement concealed in the history of the couple and the newspapers gave some space this week to the privations of the pair.

When the press took up the matter Percy Williams "discovered" the foreign titles and at once adopted for his circuit.

Charles K. Harris returned this week from a Western trip.

MR. CLARKE WROTE HIS THOUGHTS.

Portland, Me., Nov. 2.

In the greenroom of Keith's Theatre here is a book, and artists playing the house are invited to leave their impressions of the theatre in the large volume.

When Wilfred Clarke and Theo. Carew, with their company, played Portland Mr. Clarke spoke his mind freely by way of pen and ink anent this town and its audiences, and the remarks have gained publicity in town. The management of the theatre did not like the written truth, and it still "hurts."

What Mr. Clarke said was this:

"I have played for a week in Portland town

In a comedy sketch of some renown

To an audience somewhat mixed!

Not a smile or hand did our efforts crown—

Those Puritans sat with a Puritan frown
And gazed with faces transfixed!

Nor acrobats, monkeys, dancing or song
Seemed to have effect on that motley throng;

There it sat with a look that was dumb.
Monologist tried with the orchestra men
To crack a few jokes. One laughed, but
he then

Hid shamefaced behind his drum.

All of us gave up and cried in despair.
What most of us said didn't sound like a
prayer

As we started to make for the street!

What's that! Is it a fire? A riot? A
fight?

No; it's laughter—applause—the first of
the night!

At what are they stamping their feet?

The pictures. That's what they wanted
to see!

Their Puritan faces lit up with glee,
They laughed and they cried out aloud.
That's what their teeming brain under-
stood—

That's what they wanted! That's what
was good!

It was "pictures" that nailed that crowd.

Farewell, sweet Portland: Fare thee
well!

Your laughter still intralls me.
When I hear sounded my death knell
I'll think your audience calls me!

Wilfred Clarke.



RUTH EVERETT AND MAIDA DUPREE

In the "Restaurant Scene" from "The Jolly Grass Widows."

(SKETCHED BY MISS EVERETT.)

ROCK ISLAND AFTER MORRIS' SHOWS.

Rock Island, Ill., Nov. 2.

There will be another vaudeville house in Rock Island by December 15 having its bills booked through the Chicago office of William Morris.

A ten-year lease of the building at 112-114 Eighteenth street, has been taken by Norman Friedenwald, who will entirely reconstruct it. The theatre will have a seating capacity of about 800.

The Golden Gate Quintet declined the opening position on the Hammerstein bill this week, giving as a reason that they had practically a new act and that position was not a proper one to show it. Fred and Bertha Gleason took the place.

TATE BOOKS WITH UNITED.

Harry Tate has entered into a tentative agreement with the United Booking Agency under which his vaudeville productions next season will be booked through the agency in the St. James Building. Pressed for a verification of the above, Tate said that he had simply made an arrangement to play his "Motoring" act over the Keith circuit. It is believed, however, that the English artist is simply awaiting signed contracts before admitting the report.

H. R. Smith, formerly treasurer of the Family Theatre at Scranton, has been appointed manager in place of W. W. Ely, who has been assigned to New York by the Sullivan-Considine circuit.

ALTOONA HAS OPENING.

Altoona, Pa., Nov. 2.

The new Lyric Theatre of J. K. Burk's opened here Monday night. The initial performance indicated that the theatre-goers of the town are interested in the new venture. The house was sold out before the doors were opened. Manager L. B. Coal rushed the completion of the house and everything was in shipshape for the opening.

Josie Antoinette, who has been flirting with vaudeville for some time, will play Proctor's 125th Street Sunday. The young woman with the historic name lately left Hanlon's "Superba."

MR. KEITH WAS ANGRY.

Last Saturday morning at the Fifth Avenue Theatre after Virginia Ainsworth, late of "Sergeant Kitty," gave an exhibition of singing, she was booked for twelve weeks in South Africa at the Hyman halls by Robert D. Girard. Mr. Hyman may extend the engagement to six months.

B. F. Keith was present in the theatre at the time Miss Ainsworth appeared. Learning afterward that she had been booked by Mr. Girard, Keith demanded from his booking office to know why a good singing act had been allowed to slip through their fingers.

HAVE EXPENSIVE SKETCH.

Selwyn & Co. have imported from Europe a one-act dramatization of "Sherlock Holmes" requiring the services of fourteen people and are anxious to produce it in vaudeville. How much money they expect to receive for the act is not stated, but at the prevailing quotations on actors' salaries the price they would have to ask would make it very high.

RAILROAD WANTS TO SETTLE.

The Lake Shore & Michigan Southern Railroad has offered to settle the \$6,000 damage suit brought against it by The Great Lafayette. The damage was caused to Mr. Lafayette at Adrian, Mich., three years ago. The railroad offers \$3,750 to avoid trial, and the magician says if his attorney is satisfied with the figure he is. Not long ago the Lake Erie railroad paid a judgment obtained for damage to Lafayette's private car at Indianapolis.

ONE BILL WEEKLY.

Appleton, Wis., Nov. 2.

It is probable that the policy of the numerous Bijou theatres in Wisconsin and Michigan owned by the Bijou Amusement Company, will be changed to one bill a week. Under the present system the bills are changed every Monday and Thursday. It has been found that the small towns can not stand two shows a week. The idea is to have only one show and increase the number of acts. This will improve the quality of vaudeville offered on the Bijou circuit. The new system will soon go into effect.

AL REEVES AFTER RECORDS.

Landing in the East after breaking several records on his journey, Al Reeves, proprietor of his own "Beauty Show," heard about the high figure for receipts around these diggin's and immediately opened negotiations with Hurtig & Seamon to secure "The Girl in Blue" when he plays Hyde & Behman's two houses in Brooklyn later on.

Mr. Reeves naively states that he is willing to rest his own organization against any similar aggregation, but as the record-breakers had some special feature to attract he will just take on an "extra" to avoid any chance.

WILLING TO WAGER.

The statement was made during the week that Percy Williams had offered to wager \$1,000 to \$250, or 4 to 1 in any amount, that the receipts for the Orpheum Theatre in Boston this week would more than equal the joint takings of the Keith-Proctor Fifth Avenue Theatre and Harlem Opera House for the same time.

WILL IMPROVE BILLS.

Duluth, Minn., Nov. 2.

The Amalgamated Theatre Company, operating the Bijou Theatre here, announce that they have placed their bookings with the International Booking Agency, of Chicago. At the same time they declare they propose to better the class of bills to be given at that house and raise the admission scale a little.

WAYBURN'S SCHOOL OF INSTRUCTION.

Ned Wayburn, the stage manager, who probably has had the training of more budding aspirants for the stage under his supervision than any living person, although a very young man himself, has opened a School of Instruction at 115 West Forty-second street.

Mr. Wayburn will teach dancing, acting and the art of "making up," besides the other essentials of a stage training.

In the "making-up" department Mr. Wayburn will undoubtedly draw to his school any number of professionals for whom such an institution has been a long-felt want.

WOMAN IN VARIETY

By ANNA MARBLE

The woman in variety who wishes to promote publicity on her own behalf will do well to supply herself with plenty of good, new photographs. At least half a dozen of these should be sent ten days ahead to the press agents of the various houses in which she is to appear. It is useless to expect results when pictures do not reach the press agent until a day or two before the beginning of an engagement. Moreover, soiled photos which have done duty in frames and those which show the artiste in an unfashionable gown or hat are of no avail for newspaper use. If women in variety would take the time and trouble, and indulge in the necessary expense, to obtain a plentiful supply of really artistic photographs they would be well repaid in the end.

If you contemplate having photographs taken for the use of the press agent you might bear in mind the following hints:

First: Go to a first class photographer.

Second: Have pictures taken either in street or stage costume. If you are wearing grotesque or character clothes it is better to have "straight" pictures taken in an effective gown, other than what you are using. Remember that newspapers like pretty pictures of women.

Third: If you are one of a sketch team and your partner is a man you might as well break it to him gently that your pictures will be preferred for newspaper use; therefore it is not worth while to have photos taken in the affectionate head-to-head posture so much in vogue.

Fourth: Tell the photographer when giving your order that you want newspaper prints. These are finished but unmounted photographs, easier to pack, cheaper to mail and much cheaper to buy.

Fifth: Don't use a black background in posing for newspaper prints.

Sixth: Don't go in for Rembrandt effects for this purpose, as, except when a newspaper is printed on good quality paper, the reproduction will be ineffective.

That gorgeous scintillating evening gown which Nora Bayes is wearing comes from Paris, of course. Miss Bayes has been studying music with Mme. Robinson-Duff, a vocal and dramatic teacher in the French capital. It may or may not be an association with Mme. Robinson-Duff which is responsible for the chic little cosmopolitan manner which Miss Bayes has imported with her wonderful evening frock, not to mention some street costumes which are most attractive. The dainty Nora declares that since her return to America she has become so accustomed to being followed on the bill by animal acts that she no longer feels at

ease unless, during her stage appearance, she hears the subdued chatter of trained monkeys, the restrained moo of a performing cow, the latent barks of actor-canines or the muffled yelps of juggling seals to encourage her on her way.

Emma Carus should be the envy of every woman in variety who wishes that her too, too solid flesh would melt. Two seasons ago Miss Carus was appearing in Mr. Hammerstein's burlesque of "Parsifal" on the Victoria Roof Garden. Loud was her lament throughout the entire engagement because of a preponderance of avoirdupois which made the process of dressing for the stage one full of torment.

This was especially true after a good dinner had been indulged in, so that Miss Carus was forced to a vegetarian diet, hot water before meals and other joy-killing expedients. Suddenly all this was changed and I was shocked to see a photograph of the lady so slim and trim of waist that at first I did not recognize her. She confided in me when next we met that her altered appearance was due entirely to the art of her corsetiere. Well, what can one say? And, anyway, they will never tell you how they really do it.

"Preserve me from the mothers!" is the plaint of Mike Simons, the autocratic man-behind-the-scenes at Hammerstein's. Mr. Simons, who is one of the best known and best liked stage managers in variety, declares that the "mothers" who accompany "certain girl acts and sketch teams" drive him to distraction.

"They kick from the time they set foot inside the theatre until they leave it. They kick about the ground cloth. They kick about the lights, about the place on the bill, about the set, and always they kick about the fact that the particular house in which they are appearing is the only place where they are treated so wickedly." The stage manager doesn't dare to remain in the first entrance when there's a mother attached, for she waylays him on every occasion to reiterate her never-ending complaint.

"There's only one way out of the difficulty that I can see," declares Mr. Simons. "Some day when they have done their worst and have driven me to the point of action I intend to organize the mothers into a double sextet."

The Nichols Sisters have decided to change their form of billing. They wrote to one manager:

"Please, please, be good enough not to bill us as 'comediennes.' If we are, the audiences will quickly discover it; if not, no one but ourselves will know, and we will hide the secret."

The latest song to be published by Charles K. Harris is "At the Meeting House To-night," by Stephen Jones and Leo Woods.

John T. and Eva Fay will go to London in February. The arrangements have been made by Mariuelli. Salary, \$1,200 weekly, more or less.



Fac-simile of a copper engraving of 1739 showing a conjuror swallowing a man alive. (Reproduced from Harry Houdini's "Conjuror's Monthly Magazine.")

NEW ACTS NEXT WEEK

Sherman and DeForest (New Sketch).
Hyde & Behman's.
Barrows, Lancaster Co. (New Sketch),
Hyde & Behman's.
Princess de Broglie, Colonial.
Trixie Friganza (Reappearance), Keeney's.
Three Liviers, Keeney's.
McVeigh and Daly, Keeney's.
The Great Lafayette (New Tricks), Orpheum.
James Witt Dougherty, Pastor's.
The Sullys (New Sketch), Pastor's.
Laura Bennett (Reappearance), Novelty.

Arnold Daly and Company (2).
"How He Lied to Her Husband."
29 Mins.; Full Stage.
Fifth Avenue.

For the advent of Arnold Daly in a Bernard Shaw sketch in vaudeville to draw a top-heavy house was not more remarkable than the lethargy displayed by the entire audience Wednesday evening at the Fifth Avenue Theatre toward the play and players. It may have been the dissimilarity of the expressed ages of the characters and the stage appearance of the participants, or it may have been that the subtle sarcasm of Shaw flew over the vaudeville head, or it may have been that the audience as one was in total ignorance of "Candida" or George Bernard Shaw, and possibly also Mr. Daly, but the truth remained that for a "headliner" in the continuous, Daly, his company and act lack weight. As a prelude to a two or three act piece, with an audience intellectually capable of grasping the finer points of Shaw's satirical writings, "How He Lied to Her Husband" would prove amusing. Without Mr. Daly or Isabelle Urquhart for assistance in vaudeville it would place the "house" in a comatose state. Its reception depends altogether upon the perceptive faculties of its hearers. Mr. Daly was disappointing as an eighteen-year-old boy; Miss Urquhart was apparently in the dark as to how old she appeared upon the stage, and both showed a lamentable lack of knowledge in the art of "making up." Daly's conception of the part is not gauged to the vaudeville standard, regardless of his legitimate reputation. There is no vaudeville "sketcher" who could not have conceived his character more acceptably.

Sime.

Corbly and Conley.
"The Piker and the Sport."
14 Mins.; One.
Pastor's.

A bit loose in construction and showing some minor faults, the conversational sketch displays nevertheless some novelty in conception and starts off well enough with a quantity of fairly bright racetrack talk. The act is given with a special drop showing the outside of the Sheepshead racetrack with a glimpse of the grandstand. For the appreciation of captious audiences there is perhaps too much punning in the talk, but at Pastor's the house manifested its approval. Both men work with certainty and confidence, but in the recitation concerning telegrams there is a bit of seriousness that has been dragged into the proceedings without due process of dramatic law.

Rush.

NEW ACTS OF THE WEEK

Commencing with this issue, VARIETY will give the time and stage space of each new act listed.

Master Gabriel and Company (5).
"Auntie's Visit."
25 Mins.; Full Stage.
Harlem Opera House.

Seven people back up the diminutive comedian in a pocket edition of the original "Buster Brown" production in which Gabriel's cleverness aided and abetted by the dog "Spike" (George Ali) do all the entertaining. Maurice Hageman has a fairly amusing comedy role, but the others merely furnish a skeleton of story to hang the pranks of Richard Outcault's mischievous boy upon. In person and makeup Master Gabriel realizes the Sunday comic section creation perfectly and Ali puts an amount of effective comedy into the grotesque dog that raises it to the dignity of a "fat role." The audience put the stamp of approval on the offering.

Rush.

Helen Trix.
Serio-Comic.
12 Mins.; One.
Keeney's.

With a pretty figure and a neat costume Miss Trix made an agreeable impression on the Keeney audience, an impression that was heightened by a good selection of songs. At present, however, she has not the art to hold down a single act in an important place, rather suggesting the advisability of working up an incidental interest by the use of a clever "pick" or two.

Rush.

H. W. Tredenick and Company (2).
"The Lobster and the Maid."
15 Mins.; Full Stage.
Keeney's.

The program announces that Mr. Tredenick was "late of Mme. Schumann-Heink's Opera Company," a claim that is partly borne out by his typical musical comedy voice. He is assisted by Elise DeLaire, a pretty, vivacious young person, who gives agreeable and much-needed relief from the rather labored clowning of the principal. The greater part of the offering consists of a travesty upon musical comedy in which Tredenick burlesques the chorus, the tenor and the baritone. There are real laughs in the sketch, but they are due rather to the idea of travesty than to any particular cleverness on the part of Tredenick. As an act of the lower comedy grade with a "pretty girl" interest the offering should enjoy fair demand.

Rush.

Artois Brothers.
Comedy Bar Act.
10 Mins.; Full Stage.
Hammerstein's.

Lately arrived here, an English pair of horizontal bar performers, with one a genuine comedian, go right to the front of bar acts and will undoubtedly hold that position for some time. Both work in clown makeup, and not only has the comedian the ability to draw laughs, but he is a contortionist as well, with humor even in this. It is a rattling good act.

Sime.

Mr. and Mrs. Gardner Crane and Company (3).
Protean Farce, "Everybody's Up."
31 Mins.; Full Stage.
Hyde & Behman's.

The program frankly says that the latest sketch of Mr. and Mrs. Gardner Crane's is a "protean farce" without divulging the author's name. The scene is laid in a hotel office, one of the women guests discovering at midnight the loss of some diamonds, accusing each person in turn who has been in her rooms during the day of the theft. The jewels are finally located in the waistcoat of her tipsy husband, having been placed there as a substitute for his watch charm which he was unable to find. Before the complications are cleared away Mr. and Mrs. Crane each assume six characters and the inquisition is taken charge of by the guest (Vira Rial), a hotel clerk (L. P. Reinhart) and the proprietor (Louis Frohoff). The aim of the piece is underlying comedy and this is brought out both in dialect and characterizations by the principals. A few quick changes are made. The final one by Mr. and Mrs. Crane is effected simultaneously in 25 seconds. Another rapid one for Mrs. Crane is 30 seconds and for her husband in 45. The others average about one and one-quarter minutes, excepting the first. Mrs. Crane scores in three of her characters and Mr. Crane has the same number to his credit. The company is capable, although the landlord's part is too boisterous for a genteel boniface. The sketch accomplishes its objects of amusement and interest.

Sime.

Braatz's Dogs.
14 Mins.; Full Stage.
Hammerstein's.

The dogs of several sizes and species are exceptionally well trained for acrobatic work, which is done in the opening. A change is made in the setting for pantomime, when some more painstaking training is shown. The animals might be accused of having seen the Byrne Brothers in their play. The acrobatic tricks are the best, but the act is pleasing throughout.

Sime.

The Balzers.
Acrobats.
13 Mins.; Full Stage.
Hyde & Behman's.

A European acrobatic act, the two Balzers, show some neat work on the bounding net preceded by ordinary acrobatics. An attempt has been made to dress in conventional garb and the combination is not attractive. Either evening dress or suits with knickerbockers should be worn. The act proved a first-class opener.

Sime.

The Great Alexanders.
Jail-Breakers.
16 Mins.; Full Stage.
Al Reeves' "Beauty Show."

A young man and girl doing familiar handcuff work. Both are good looking.

The best feature is the "calculation" at the opening. After the addition is made Mr. Alexander, who is in the orchestra, points to the different figures without spoken cues and the woman calls them accurately one by one, some twenty in all. The act should be placed in the middle of the olio instead of opening, if possible, and the pair develop a showy style of working.

Sime.

Six European Bijoux.
Acrobatic Dancers.
7 Mins.; Full Stage.
Al Reeves' "Beauty Show."

Better looking as a whole than the usual English "girl act," this troupe sing poorly, but dance better. The "acrobatic" portion causes no excitement. The girls help to fill up the ranks in the show's chorus.

Sime.

Murphy and Palmer.
Songs and Dances.
14 Mins.; Full Stage.
Pastor's.

"Funny oddities" is the billing. Their cavortings were accurately described by the latter word, but the house refused to believe the qualifying adjective. The woman attempts a ballad, but has no voice to carry it. This performance was painful enough, as was also the dancing of the man, but the joint comedy efforts of the pair were the worst indictment against them. The act will hardly find place.

Rush.

STRIKE OFF IN DETROIT.

Detroit, Nov. 2.

The Theatrical Stage Employees' Union has given up its struggle to control the situation in Detroit, and the strike that has been going on intermittently for six years has been given up. There was no compromise with the managers, but the union is allowing its members travelling with road shows to work in Detroit houses where formerly non-union men made up the crews.

MAY ENLARGE ACT.

A proposition has been submitted to Klein, Ott Brothers and Nicholson, the musical quartet, by a New York firm, probably Dial & Armstrong, to increase the act next season through the addition of six female instrumentalists who can also sing. The four men are thinking the matter over. Meanwhile they will close their vaudeville tour January 1 to go out with a musical comedy.

A COSTLY WARDROBE.

Miss Harris, of the vaudeville trio of Brown, Harris and Brown, comes forward with the announcement that she has just acquired two new gowns at a cost of \$1,450, which she will presently show for the delectation of vaudeville audiences.

A new sketch will soon be introduced along the Sullivan & Considine line in which the Four Masons will appear for the first time as a quartet. Mr. Mason, the head of the combination, has been seen in the vaudeville circuits as part of the team of Mason and Frances, Miss Frances being his daughter. Miss Mason is going out with a show and Mason has arranged a sketch for the rest of the family.

LONDON NOTES

By C. C. BARTRAM

VARIETY'S London Office, 40 Lisle street, W.

Charles Leonard Fletcher sails this week for Sydney on the steamship Victoria. As he returns to England via Frisco and New York he will have looped the earth by the time we see him in London again.

Kitty Ormande, a descriptive vocalist whose husband ran a biograph exhibition, has committed suicide. It was one of those pitiful "tired of life" tragedies, so puzzling to the student of human nature. She was a nice, quiet, homelike sort of a girl, and a morbid fear that her voice was going seems to have been about all the trouble she had.

That breathing marble La Milo will soon be en tour with the Stoll folk, and provincial sheets are already floating salary stories and advance newspaper work.

Vesta Tilley has a policeman song and has been studying the London "bobby."

A new American melodrama called "Uncle Tom's Cabin" is touring the provinces now. Of the negro who plays the title role an English paper says: "His truly African features are full of benevolence and piety."

The twice-nightly dramatic performance at the Grand, Islington, forced by music hall competition, is not considered a sugar plum by the actors. One at least has resigned and says some stinging things in the "Stage" about the hardship of five hours' incessant acting each evening, with occasional matinees thrown in for good measure, and not one penny extra in the way of pecuniary consideration.

Marie Dainton is being featured at the Pavilion and her dainty methods and delightful mimicry of leading artists win great favor. Tod Sloan and company soon open for twenty-seven weeks on the Moss Tour. Charles Warner goes your way in December and will do that rather tragic but effecting drinking scene which he had on at the London Coliseum. If Mrs. Langtry's contribution proves too heartrending for you, remember she has something else up her sleeve—"A Maid of Many Parts."

LeRoy Talma and Bosco, the magical trio, are producing with their own company in the provinces a modern mystical play entitled "Lady Kinton's Necklace; or, The Hypnotist."

Some one has been writing letters to the press saying that English artists should protect their interests on account of the vast number of foreign acts in Great Britain. The foreigners (Americans included) are called "aliens" over here and the term is supposed to be a sad reproach to any one who has the gall, nerve and audacity to be born in any other section of the earth than England.

The Brixton Theatre, a stone's throw from the Empress, opened as a twice-nightly last Monday. The two houses

will chime in sweet harmony, Payne having a finger in each pie.

The important tenth annual meeting of the Music Hall Artists' Railway Association was held October 23 at the beautiful Camberwell Palace, S. E., through courtesy of directors Sparrow and Bawn. Presidents John Sanger and George Gilbert represented the circus world, which could not be ignored.

Harry Mountford moved the following resolution:

"That this meeting instruct the incoming committee to immediately take the necessary steps to find such premises as are fit for the offices of the M. H. A. R. A., such premises to be called the Music Hall Exchange, and to be sufficiently large to accommodate all the various Music Hall Societies, so that all such societies may be under one roof."

Mountford is a golden-voiced, humorous and rhetorical talker, with a style somewhat reminiscent of the late Bob Ingersoll, except that he is a smaller man. He painted a beautiful picture of the castle in the air which he hoped to bring down from the clouds and plant on terra firma. On the various floors, easily accessible by stairway or lift, would be the headquarters of the Variety Federation and its paper "The Performer," of the International Artists' Lodge, the Lady's Guild, the Benevolent Fund, the Music Hall Home, and in fact every society and charity connected with the music hall world.

A few men not dowered with as wide a stretch of imagination as Mountford wanted to know where all the money was coming from to found this colossal "establishment." Mountford explained that a place could be found already built and could be secured within six months. The Mountford resolution went through with a rush, leaving "ways and means" for future consideration.

George Gray, by proxy, next moved:

"That in the opinion of this meeting it is expedient that the M. H. A. R. A. be affiliated and federated with the V. A. F."

For president the names of Harry Randall, the comedian, and W. H. Clemart, the ventriloquist, came up. Mr. Clemart was elected, the general feeling being that he was the man who could probably devote the most time and work to looking after its duties.

This was lost, as a clause was discovered forbidding affiliation of the Railway Association with any trades union.

The most sensational statement during the meeting was one by Harry Mountford, to the effect that certain people were trying to get the concession taken away from the Railway Association, so that inability to get fare reductions would have a reactionary effect on the Federation and lead to its disruption. This was greeted with cries of "shame." Mr. Mountford wished it understood that managers of the higher class were not connected with this undermining attempt, and that it was undoubtedly doomed to failure anyhow, as the railway people had shown considerable loyalty and friendship toward the profession.

NOTES.

Charles R. Sweet will make another tour of the world beginning in February.

The bill at the Keith-Proctor Harlem Opera House this week costs the firm \$3,400 in salaries.

Will Evans, the English character comedian, will probably appear this season on the Williams time.

W. L. Lykens has booked Willard Sims for an English tour, opening at the Palace, London, in April.

The Temple of Vaudeville at Fort Wayne, Ind., will increase the number of acts weekly by one hereafter.

The Keatons (Joe and Myra) had a further addition Tuesday. The baby will be named after Louise Dresser.

The Five Vernons, a foreign musical act, has been engaged to play on the Orpheum circuit commencing December, '07.

The prices at the Fifth Avenue Theatre have been reduced. There are no longer one dollar seats in the orchestra.

Taylor Granville expects to have his new sketch to be called "The Young Aeronaut" in presentable shape within three weeks.

The Arizona Troupe left the cast of Phil Sheridan's "City Sports" company at Albany last week. They will play dates for a while.

P. F. Casey of the Morris office, dictated a letter the other day, addressing it to "Raffin's Monkeys" and beginning "Dear Friends."

M. S. Bentham is piloting the debut in vaudeville of Alice Fitch, formerly a stock company player, and three people in a vaudeville sketch entitled "The Cut of the Cards."

There is a rumor afloat to the effect that the United Booking Agency has made an offer to Leo Masse, now H. B. Marinelli's New York representative, to take charge of its foreign bookings.

The Eight Primroses, a Dolly Bell English "girl act" which has played a few weeks in vaudeville around here, will join the Lew Fields show at the Herald Square Theatre after fulfilling a few vaudeville dates now contracted for.

R. A. Roberts is making ready a number of quick change acts for his forthcoming tour of the world. One will be given a London hearing at the Palace Theatre December 17. It is entitled "Ringing the Changes" and in it Mr. Roberts will impersonate eight characters.

Nan Engleton received a hurry call on Monday to take the place on Proctor's Newark bill vacated by Jules and Ella Garrison. In one hour and twenty-five minutes after receiving word in New York Miss Engleton had finished the afternoon performance in the Newark theatre.

SUMMER PARKS

In Toledo next summer the new resort, Ottawa Beach, will be opened. That will occur about June 1. Work will be started at once upon the swamps, converting them into lagoons.

Bids have been submitted for a new park to be built in Chicago by the Manhattan Street Railroad. The location for the proposed amusement resort is supposed to be at the terminal of its line.

Frederick Ingersoll has been awarded the contract for the construction of a park at Hamilton, Canada, to be operated by the street railway in that city.

The Dominion Park Company of Montreal has purchased the Lentz Avenue Park property for \$165,000. The contract was signed by H. A. Dorsey, president of the company. The park will be modelled after Coney Island and a large amount of money will be spent in refitting it up. It contains forty acres with a splendid beach and is just within the eastern city limits.

Philippi's band has been booked to be the permanent attraction at the new Young's Pier, Atlantic City, this winter.

The proposed park on the former Fair Grounds at St. Louis has been abandoned. The scheme originated with Aaron Jones, who is interested in the "White City" at Chicago. A noisy clamor made by the residents near the site in St. Louis when the proposed venture became known caused the promotion to fall through.

Col. John D. Hopkins believes that the new park venture contemplated for Louisville by Indianapolis people will not materialize next summer. "The chances are very much against such a project," said he in Chicago this week, "and if it is to be a 'White City' the summer amusement going public in Louisville will not take to it, preferring the natural trees and lawns of a real park, where the visitors can hold picnics and other free sport, amid country-like surroundings, the same as they do at Fountain Ferry Park. It does not seem possible that a sufficient amount of money could be raised to build a park there. In my opinion the matter will pass into oblivion in a short time and nothing more heard of it."

After an absence from the theatrical business of several years Von Pritwitz Palm, one of the original producers of living pictures in America, is again in New York, as the booking manager for the Dixieland Amusement Company which is building a "Luna Park" on the south bank of the St. Johns River, immediately across and within three minutes ride of the heart of the city of Jacksonville, Florida. The company has a capital of \$100,000, all paid in, and its chief promoter is John M. Barrs, city attorney and political mogul of Jacksonville. The new resort will probably be opened about January 30, and run all year round. The theatre will play the attractions controlled by the Shuberts and the outdoor shows will be booked through the office of William Morris.

Shows of the Week - - - By Rush

THE AVENUE GIRLS.

"The Tiger Springs," the opening piece of this Campbell & Drew offering, seemed to start somewhere with a sort of promise of reaching a definite destination and telling a story. For this reason it was a matter of surprise that it was chopped off in midair by the final curtain with a suddenness that suggested it had been cut up a good deal since the beginning of the season. It runs along to the accompaniment of a first-rate series of singing numbers and a generous amount of reasonably effective burlesque comedy business on the part of Charles Johnson (the only comedian of the organization) in a German dialect part.

Most of the chorus numbers are led by Olga Orloff, a striking brunette, with one of the best voices for this purpose heard so far this year in burlesque. Toward the latter end of the opening piece she had three songs running. Mabel Lord was the soubrette, but did not figure prominently in the early piece except during the first half. After that she scarcely appeared. Elsie Leslie was another who was given rather less emphasis in the first part than her agreeable appearance and vocal ability seemed to call for. Both did very well with what numbers they had.

Miss Leslie opened the olio with a semi-straight singing act that was popular, followed by LeRoy and LaVania, a comedy bar pair who got away with some fairly funny clowning and a good deal of comedy for which they were indebted to the drummer. McFarland and McDonald, one in Irish and one in German character, caught plenty of laughs with a familiar sort of conversation, and the Musical Simpsons gave an instrumental specialty, of which the xylophone work of the man was the best. Cunningham and Smith did fairly with dancing through which some talk was scattered. They dress neatly and their single dancing goes very well, but there seemed to be something lacking in the team work.

The burlesque had rather more rapid comedy than the opener and the leadership in the musical numbers was more evenly distributed. The choruses are neatly dressed throughout, one ensemble in the burlesque showing a pretty adaptation of the "Pickaninnie" costume. The whole show is clean in its talk except for several small violations on the part of Johnson in the early part, and the chorus makes a most attractive sixteen-girl group. All the girls are bright and animated and the ranks show not a single heavyweight.

FAY FOSTER COMPANY.

The Joe Oppenheimer organization at the Dewey this week has elected to use a more or less recognizable adaptation of the old opera "Robin Hood" instead of the straight farce idea so popular this season in burlesque. The company in the particulars of pretty chorus girls, attractive women principals, costuming and scenic dressing is up to the established Fay Foster standard.

Singularly enough there is no comedian who attains anything like the dignity of a leading positio, unless Harry L. Cooper in a German makeup and dialect to match might be considered to hold that position.

Tom Nelson, George Sully, Leonard Rooney and William McCall as a quartet of brigands should have been depended upon to lend vocal weight to the ensemble numbers, but somehow failed to impress their presence upon the audience. Gloie Eller came in for display type on the program by virtue of her ability to fill out a set of white silk tights satisfactorily.

For the rest the music is taken care of capably by Bessie Phillips, whose name does not appear on the program except in the printed list of musical numbers; Ethel Boyer, Madge Darell and William McCall. There is an exceedingly agreeable voice hidden somewhere in the chorus, seemingly coming from the extreme right of the front line.

Altogether the opening piece is attractive and entertaining above the average, with a good balance of picturesque, musical and comedy values.

Henri French, the added attraction, holds down the weight of the olio with about the same layout of "junk" he showed in vaudeville recently.

Alsace and Lorraine make the best of the permanent items. There is a touch of originality about their work and several of the instrumental combinations were effective, noticeably that of the organ and cello.

Bessie Phillips opened the olio with singing that averaged up fairly and the McCall Trio showed a dancing and singing turn which lacked nothing to make it go but an added touch of tastefulness and originality in dressing. The Four Nelson Comiques play comedy acrobatics for the limit, being made up of three comedians and a straight man. The ground tumbling was interesting enough, but they drew out the clowning rather too much.

The burlesque showed an excellent arrangement of musical numbers all prettily dressed, the girls appearing almost entirely in tights.

PASTOR'S.

One of the longest entertainments the Fourteenth street house has shown this long while. The pictures closed at 10:45.

The Fitzgibbon-McCoy Trio hold top place by virtue of their familiarity with Pastor audiences. Bert Fitzgibbon displays a youthful exuberance in his work, the effectiveness of much of his comedy being due to its seeming spontaneity. There is not a little "slapstick" in the sketch, but that seemed to be what the crowd wanted. Thomas McCoy did very well as an Irishman.

Nibbe and Bordoux did nicely with a character change act, of which the latter half was rather the better. In the early part Mr. Nibbe seemed a bit uncertain about his dialect, but as an Italian he holds closely to the dialect and handles it exceedingly well.

Don Carlos spent an unconscionable time with a levitation trick, a curiously woolly dog serving as the lay figure. The trick might be interesting, but as Carlos does it it requires too much time. For the rest his act moves rapidly, but there is too much coaxing. He uses a lioness, working the usual tricks, including the "property" snarl, which gives a good finish to the turn.

Al Carleton amused with the talk about

his own extreme thinness and a George M. Cohan song, and Stine and Evans, appearing as the "extra attraction," got through handily in the comedy sketch "Wanted, a Divorce!" It was a pity that the brightest of the lines got past the house, but they found plenty to laugh at.

Martin and Ridgeway put a good finish on their eccentric sketch by the use of that plump little page who changes the cards and who is almost as well known to the audiences as Tony Pastor himself. The man has a good comedy makeup and the woman shows plenty of animation.

Cook and Sylvia were "at home" and got the reception that Fourteenth street audiences accord only to the chosen.

Miss Sylvia has the secret of keeping her gowns always fresh looking. The pair is using a floor mat and Phil Cook's intricate tapping comes out clearly.

John F. Clark knows he's good and therefore indulgently "kicks" his audiences when they do not show sufficient appreciation of his mild funniments. These side sallies are the best things he does. The rest of his talk is made up of quite the oldest line of stories obtainable.

Corbley and Conley are under New Acts, as are Murphy and Palmer. The others were Harry Milo, a rather old style "strong man" act; Will and May Reno and John Walsh.

KEENEY'S.

One of the first bills of the current season not made up to a considerable extent by acts "breaking in." Of the newcomers there are but two, that of H. W. Tredenick and company and Helen Trix (New Acts).

Robert Hilliard and company are showing the dramatic sketch "As a Man Sows." The playlet is immensely popular with the feminine contingent, but for purposes of masculine appreciation there is perhaps too little relief from the dead seriousness of the story. The narrative, however, is exposed rapidly with frequent shift of interest and the long speech of the husband (Mr. Hilliard) holds attention notwithstanding its length. A good bit of stage arrangement is shown here, the steady flow of talk being skillfully broken up by well-handled bits of business. Frances Whitehouse plays a rather negative role with intelligence, while Earl Ryder is a bit inclined to overplay.

Walters and Prouty get away with a quantity of first-rate talk and score without resorting to parodies. The comedian has a fine rich dialect and his partner makes a first-rate "straight" man with agreeable stage presence and an excellent voice. Their only approach to roughness is in the operatic travesty and even here they exercise considerable judgment.

Bowers, Walters and Crocker have revised their act considerably toward the finish. The burlesque baseball game has been eliminated since the trio played the Keeney house last spring. In place of it they have a quantity of good pantomime work.

Patsy Doyle was funny for a short time with his simulated stupidity, but when he began to deal out the sort of "gags" that were popular some years ago there was an inclination to revolt. He has enough good material to make up an act and does

not need the greater part of the cripples he uses.

Bean and Hamilton opened the bill with barrel jumping, having a striking trick for a finish, and James and Bonnie Farley in second place do fairly well with a well-dressed dancing and singing specialty. This arrangement placed two full stage acts in succession and by way of novelty the crew was permitted to strike the scene in full view of the audience.

HARLEM OPERA HOUSE.

On the strength of a real vaudeville bill the Harlem Opera House has raised the prices to about the same scale as the Alhambra nearby. Harlem does not take kindly to the continuous idea, the house remaining practically empty until after the opening of the regular show.

With the "Buster Brown" sketch (New Acts) and Winsor McCay (Silas) separated by only one number, the Sunday comic section is played to the limit. McCay was immensely popular. His method is quiet and easy and he has adapted his art to vaudeville purposes with skill.

Nora Bayes in character singing shows nothing particularly new except Miss Bayes herself. The act is simplicity itself, but as in the case of Clarice Vance and several others, it is the individuality of the entertainer herself that carries her offering triumphantly. An extem. touch of burlesque on the Edwards Davis sketch which preceded was exceedingly well done.

The Davis sketch, notwithstanding its rather stilted language and ultra-serious story, grips the attention and runs smoothly to the end. The climax is a bit unconvincing. Mr. Davis is a leading man of ability and his dignified manner and deep rich voice contributed vastly to the ensemble effect. As much could not be said for Adele Blood, who plays according to the book of rules issued by the dramatic schools. Frederick Hawthorne strained after effect and made his part artificial in the extreme.

Jack Wilson and company gave their entertaining offering set off by a drop showing a marble balcony with a landscape beyond, which seems to be the only down-stage curtain the equipment affords. The sketch scored its usual ten strike.

Tom Moore "shouted" his "coon" songs for the delectation of a score of persons in the orchestra, all of them packed away behind the balcony line. This was about 7:30.

Count DeButz and Brother did well with a comedy bicycle act. Both men have some striking feats in trick riding and the comedy man uses a bunch of novelties that are good for laughs.

The Willis Family have not changed since their return. The girls injure the agreeable impression they make early by a change to military uniform and a snare and kettledrum performance. Otherwise the act pleases.

The Durand Trio should hold the Toreador song until later, singing the popular ballads before changing to Spanish costume. The men have uniformly good voices, but are burdened by a poor opening number.

Alexis and Schall, Matthieu, Thomas Meegan and company and Lowell and Lowell were the others.

Shows of the Week - - - By Sime

HAMMERSTEIN'S.

Three sketches grace the program at Hammerstein's this week, each a leader in its class. The newest is "For Love's Sweet Sake," by Clay M. Greene. When a one-act drama, more properly a curtain raiser, of the calibre of Mr. Greene's well-written playlet reaches the vaudeville stage it should close the bill, even at the loss of the moving pictures. In that position "For Love's Sweet Sake" would linger in the memory much as a problem play does at the Empire.

To tell such a complete short story, regardless of the improbability of it, requires an art which Mr. Greene assuredly has. It is intense and it is a love song, poetically and graphically told, with the centre picture a father's love for his only son. The shadow of the same affections for the departed wife is in the background, while the son's youthful romance furnishes the point. The audience was so wrapped up in a love sketch containing no feminine character that it forgot to snicker when a present of two and one-half millions of dollars was made as though the gift were a cigar certificate. Wm. H. Thompson, who is on his first vaudeville tour, lent his masterful acting toward the success, and Thomas H. Ince as the son was a valuable second.

The rather masculine element which frequents the Victoria after nightfall did not enthuse over Melville Ellis, who returns to the continuous with his "pianologue." With a matinee crowd composed of tired shoppers Mr. Ellis seems to have a refreshing effect, but the male gender is unable to catch the humor or the drift of his efforts. Especially is this true of his short dissertation on "society scandal." That recitation had a natural sound when Willa Holt Wakefield told it, but Miss Wakefield wore skirts.

Ryan and Richfield in "Mag Haggerty's Reception" have improved the sketch if that is possible, and the same might be observed about Murphy and Nichols in "From Zaza to Uncle Tom," both plays and players causing unlimited laughter and applause.

With the exception of Richard Mansfield, Julius Tannen presented his former and the usual repertoire of impersonations, including Sam Bernard, Raymond Hitchcock, DeWolf Hopper and the Cohan boy. He is excusable for none of these. With Frank Keenan as the sheriff in "The Girl from the Golden West" Mr. Tannen merited praise. His tones were perfect. The audience liked Tannen best as Warfield. One good story filled in a little open time.

Braatz's dogs and the Artois Brothers, both foreign numbers, are under New Acts. John and Bertha Gleason danced their way into favor at the opening. Owing to a sprained ankle Mabel Hite could not appear Wednesday evening and her "musical skit," in which Walter Jones takes part, was omitted.

Richard Pitrot is advertising in the European variety papers for circus acts for the big tent shows for next summer.

Jeanette Lee, who appeared for a time in vaudeville, billed as "the Southern girl," has given up the continuous and is now appearing with "The Prince of India."

FIFTH AVENUE.

It was wet and dreary Wednesday evening after the rain, and the only plausible excuse for The Head of the House making an appearance downtown was a gentle reminder of some "C. O. D." on its way.

"Well," says she, "I know where you're going."

"You do," says I; "then we'd better go."

"Let's go right away and get a good seat," says she.

"That's head work," I says. "We'll dig, but where?"

"The Fifth Avenue to see Arnold Daly," says she.

"Is that what you set the alarm clock for?" I says, having my first laugh for a week.

"Sure," says she. "Gee, everybody knows that actor, and I bet the crowd outside the box office is blocking the street."

"All right," I says, "you'll see the mad rush."

We struck the theatre shortly before seven and once inside discovered the piano player in a doze.

"Isn't this 'continuous'?" says she.

"Of course," says I. "Be careful, you'll wake him up."

"Where's the audience?" she whispers.

"They're coming," I whispers back. "Sh, here's an act."

"Ain't it a pity?" she says. "And so many plush seats."

"Don't move," says I, "you'll disturb the air."

"Oh, look," she breathed, "there are two men in the balcony."

"Move further back," says I. "They may see us and think there's a fire."

"How long will we have to wait for Daly?" she wrote on a pad.

"It will seem an awfully long while," says I with the pencil.

"Can we get return checks?" says she.

"Dunno," says I, "no one ever asked for one yet."

"Are these vaudeville acts?" says she.

"Certainly," I says. "All they need is an audience."

"There's another man coming in," she says, giving me a nudge.

"That's nothing. He's the third since we've been here," says I.

"How do they keep the house open?" says she.

"Like the sign outside," says I.

"Keith holding up Proctor?" she says.

"Listen," says I, "here's Daly."

"My," says she, "he's a drawing card."

"That's bad comedy," says I.

"How'd you like it?" says I.

"I think Comstock ought to have a medal," says she.

"For suppressing Shaw?" says I.

"No. Daly," says she.

"Come on, let's go out," says I.

"Take me home," says she; "I'm afraid."

"Of what?" says I. "The red velvet sea?"

"No," says she, "that the show won't end."

"Will you stay home after this?" says I.

"Will I?" says she. "Just mention 'continuous.'"

Artie Hall is "negotiating" for a London engagement in the spring.

AL REEVES' BEAUTY SHOW.

Mr. Reeves may yet term his company playing at the Murray Hill this week "Al Reeves' 'Diamond Exhibitors.'" The comedfan is not the only one this season to carry a spotlight on his person. Two of the girls are walking incandescents. Florence Hughes, whom Reeves jocularly stamps on the stage as the "leading lady," seems to have had direct information for the "one best bet" with a first-class jeweler, and Almeda Fowler resembles a setting sun when either one of her sea shell ears is fully exposed to the audience's gaze.

But the glare of the jewels does not dim the fact that Reeves this season has a fast working show, full of all kinds of fun for the house and it runs off quickly.

"The Beef Trust Trial" is the first part, revised from the other "trials" of former years. The same "slapstick" is indulged in, and at the Murray Hill, where very little of that has been seen so far this season, the audience howled Monday afternoon.

Reeves, J. Theodore Murphy and Ed Morris are the principal comedians. They make a good trio, the first two especially doing well together in the burlesque called "A Merry Go Around," written by Andy Lewis. Reeves with his breezy style and easy manner of "kidding" captures many a laugh, while Murphy is giving an excellent Hebrew impersonation, much improved from last season, where his "judge" in the "trial" stood out the more prominent. Mr. Morris has the faculty of causing laughter without any straining whatsoever, and deserves a larger opportunity. In the opening he is almost entirely lost sight of under a policeman's uniform.

There are fourteen girls. Hazel Kennedy, one of the leaders in the chorus, was out of the line owing to illness early in the week. Another girl sang her song very well. There are several singing numbers and changes, all well handled. Miss Hughes sings two or three times, and once in the afterpiece wears a stunning blue dress, the waist built only half way up. Miss Fowler has a liquid voice that she juggles when speaking, and Mae Powers has a real part in the burlesque, with posing as a side line.

In the olio are The Great Alexanders and the Six European Bijoux (New Acts), while Fay, Cooley and Fay appear in "The Minstrels." All play parts in the pieces, and it seemed a pity to hide Miss Fay's pretty features under the cork. The opening of the act could be much improved. The encore is now the funniest. The singing is liked.

Murphy and Wakefield have a conversation, and Mr. Reeves gives his banjo playing, with parodies, besides some short but sharp and good talk.

Harry Harvey, although billed, is not with the show. The Reeves Company will do business all season because it is good, funny, amusing and clean.

There are two "Apollons" in the city. One from Paris and another from London, known as "Apollo, the Scotchman." The latter has two acts. He is a "strong" man and also a wrestler in the Japanese style, having written a book on the oriental methods.

HYDE & BEHMAN'S.

An evenness of the program throughout marks the bill at Hyde & Behman's this week. Mr. and Mrs. Gardner Crane and the Balzers are under New Acts. The "Four Singing Colleen's" had the second position, pleasing fairly well. More selections should be tried out until a satisfactory routine is gathered.

An example of the value of pleasing numbers in songs is given by Kelly and Violette. Although Miss Violette might depend upon her three handsome dresses, the changes are made apparently simply for variety and to draw the attention of the women present, which is undoubtedly done. Mr. Kelly has one "straight" selection placed just right in the middle. The others are of the popular sort. Several encores are taken. Green, gray and a light shade of brown are the colors of Miss Violette's different costumes, and there's not another stage wardrobe in vaudeville that excels it.

Some more new dressing is the checked suit and gloves worn by the "straight" man in the blackface team of Coakley and McBride. If he should ever wear those clothes in the colored district a riot would follow in the fight for possession. The other end, dressed as a "wench," is as funny as ever with his good dialect, and with the new talk in the act, besides the dancing, it pleases instantly. As a real variety sketch team of the old school the pair should be seen around town a great deal more than have been.

In "Left at the Post" by John W. Cope, which Mary Dupont and Willard Hutchinson play, the charm of the sketch is in Miss Dupont's personality and its brevity. Cut off at precisely the proper moment the action is sufficiently rapid on broad comedy lines to leave an excellent impression. Mr. Hutchinson has a rather hard part to handle if it was written in the way he plays it.

To the other extreme Dave Lewis in a German dialect monologue goes. He holds the stage at least twenty minutes, about six too long. Mr. Lewis sings "Mother, Mother, Mother, Pine a Rose on Me," and after the final "me" Lewis ought to retire to the dressing room. He has some good patter and the songs will do. The first clip should be taken at the "umbrella" story. Sydney Grant told that for so many years he finally tired of it. Lewis has some good "business" with matches to punctuate his sentences.

Bailey and Austin in "Two American Beauties" held the audience in their seats just before the moving pictures. The act hasn't been changed to any appreciable extent. Both are working well together. There is a great deal of "sure fire" laughs handed out, not the least of which is contained in the "ballet girls."

Florence Sinnott, who has not been seen in vaudeville for the past four years and whose last stage appearance was with "The Earl and the Girl," is about to take up the continuous once more, this time with a single singing and dancing specialty.

The Camille Trio's comedy bar act occupies five minutes' time on the stage, including the encore.

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CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

AUSTRALIA.

Melbourne, Sept. 29. The program at the Opera House here is one of the best. It was augmented last night by the arrival of Florrie Henderson's trained dogs and monkeys and Alf Chester, a comedian. Chester's songs caught on at once. The sketch "Motoring," by Harry Tate's company, has caught on fairly well. Little Cliff's popularity is as strong as ever. Augustin and Hartley, barrel jumpers, are proving attractive, while numerous other artists on the good bill are keeping up their ends.

Frank Clark's vanderbills, numbering twenty-four all told, keep up the reputation of the Gaiety, Melbourne. Big crowds nightly attend to enjoy the fun.

The program at the Tivoli, Sydney, is a splendid one. During the past week the theatre has been crowded and the headliners, Seymour and Dupree, have been enthusiastically received and applauded for their clever work. The Cablacs are clever French acrobats. Alf Chester has been a great success. Harry Bedford, one of England's comedians, sings three good songs. Brinn, after a successful season in Melbourne, made his reappearance here last night.

The much-advertised "La Moto Girls," now showing at the Tivoli, is disappointing.

The Variety Company at the Lyceum Hall report good business and the moving pictures are still the features of the entertainment.

Prof. Andrews, American, of "Magic Kettle" fame, commenced a season at the Lyceum Theatre, Sydney, last evening with a moving picture show entitled "America at Work" and "America at Play." The show, which lasted two hours without intermission, was highly entertaining and deserved much better recognition.

F. E. D.

CHICAGO, ILL.

By FRANK WIESBERG.

VARIETY'S Chicago Office, 79 S. Clark Street.

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—With Hubert Wilke as an added attraction the Orpheum Company, under the direction of Martin Beck, is the most meritorious and diversified array of talent seen at one time at this theatre. Mr. Beck has displayed good wisdom in selecting for his organization numbers that are mostly new in the West or have not appeared in this part of the country for many years. Mr. Beck presents a dramatic playlet entitled "Remembrance." He is assisted by Agnes De Laine, Percival Lennon and Master Jerome Fernandez. The theme suggests "The Fifth Commandment," now being presented by Mr. Steger, and a "song" also brings about the reconciliation at the finish of the sketch, which is replete with wholesome humor and plenty of pathos to attract interest. It made a good impression. A mysterious novelty called "Mene-tekel" is introduced by Mr. and Mrs. Berol Kourah. It is a remarkable performance, eclipsing all mental telepaths and mindreading exhibitions seen here. Ned Wayburn's "Rain-Deers" is about the best "girl act" brought to view yet. Neva Aymar is charming and possesses a fairly good voice. The girls know how to dance and keep up the pace most admirably. The act is an absolute novelty of its kind. Ed F. Reynard presents a unique and novel ventriloquist act. It is much better and more stupendous than last year, scenically and mechanically. The hit of the bill came to Walter C. Kelly, who during the fifteen minutes created furious laughter. His dialect stories bubble with originality and his preciseness and ease of manner in delivery place him in the front rank. Work and Over do not attempt much comedy and their acrobatics are good. Kelly and Kent have a versatile comedy sketch, both displaying talent. "Tough Love" is presented by Claude and Fannie Usher. It contains just enough pathos to touch the heart in the right spot. Wilson's monkey "Jenny" showed good training. On the bill also are Travels and Landers, Lena Davenport and Estelle Sisters.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—Julius Steger and company finish their third and last week. Others are: Hynes and McIntyre, Felix, Barry and Barry, Billy Van, Klein and Clinton, Argyra Keston, Two Virgins, Lillian Ashley, Harry and May Howard, Castellan and Hall, the Dais and Ernie and Honegger.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—The list comprises Grace Van Studdiford, McWaters and Tyson, Bert Levy, Basque Quartet, Violet Dale, Lucania Trio, Ziska and King, Raimond and Good, LaToy Brothers, Pope and dog, Lydell and Butterworth.

SID J. EUSON'S (Sid J. Euson, mgr.).—The attempt to develop anything like a coherent story in the action of the two-act burlesque, "The Prince of Petticoats," presented by the Rose Sydel company, is dismally disappointing. The audience stretched its ears as strained its eyes to discern the connecting portions of the plot, but laughed at the antics substituted in its place at times. The piece justly deserves its name from a costume worn by Miss Sydel. She has not much to do aside from appearing as the "Princess" in velvet knickerbockers and tights and one or two elaborate dresses, whenever the musical director wields his baton for the first chorus number. Miss Sydel was apparently not in the best of spirits. She lacked her customary animation and dash. With its surpluses of unimportant and in many instances weak material, and staid situations borrowed from stock pieces seen here in the distant past, the show will never approach the more evasive standard already brought to view this season.

W. H. E. C. was prominent throughout both acts. He has an unassuming and intelligent method of delivering and the vocabulary won many laughs. James Wesley Mack did well in an Irish part, although he appeared over-ambitious. Harry Mark Stewart, James Brennan, Harry Watjen and Edward Wright have parts. Vera Harte is prepossessing and has the best voice in the female contingent. The girls looked tired and gave evidence of it in the movements, but displayed unusual vocal power in chorus numbers. The singing is a feature, the voices blending splendidly. The changes of costume are frequent; none costly or elaborate in design or material. Weston Sisters start the olio. They have a fairly good singing and dancing act. The burlesque boxing is a little overdone. Campbell and Mack have the same act as last season, the living pictures being the most important part. Harry M. Stewart has a string of parodies consisting of familiar jokes, pleasing the audience. Wright, Brennan, Watjen and Mildred—three men and a woman, apparently improvised from the burlesque—take up too much time with comedy which is tedious. The jokes are threadbare. They should sing more. An exhibition of physical culture was given by one individual whose name did not appear on the program and whose identity was a mystery at the theatre, as no one seemed to know. His performance is the most remarkable and scientifically interesting of its kind ever seen here.

FOLLY (John A. Fennecy, mgr.).—There are some capable comedians with the "Broadway Gaiety Girls." They are the life of the show and without them the two acts of "The Land of Promise" would not be so promising. There does not seem to be any attempt to depart from the usual routine of burlesque. The scattered elements give the comedians opportunity for considerable horseplay and slapstick, although not stretched to disagreeable extent. The lax and careless manner in handling most of the deprecant performance much spontaneity and vigor. With the exception of a few incidents the show is free from suggestiveness. John Weber, with an accurate Dutch dialect, is the most prominent figure. He is, however, inclined to be crude at times, but the audience encouraged him to go the "limit." Dick Brown and Fred Bulla made the most of their respective parts. Lola Bigger, Lillie Raymond, Lillie Stevens and Lillie Ray have the principal female parts and they added attractiveness to the performance. The chorus is not select. While some of the girls are young and comely, they cannot sing, but go through the series of well-arranged ensemble numbers quite diligently. The changes in costume are many, but none showing much expenditure. Tights are prominent throughout. Brown and Bartolite have a diverting specialty, in which Mlle. Bartolite does some skillful toe and ballet dancing. Brown is clean cut in "straight" comedy and has good methods. Beatrice Haines was unable to sing as much as she would have liked on account of the unusual smoke in the auditorium. Rula and Bragg have the same pool table act assisted by Weber and Fields in vaudeville some years ago. It proved amusing. John Weber, assisted by Lola Bigger and Lillie Stevens, do a lot of "kidding," and Weber's intimacy with the orchestra leader and audience constitute the laughing qualities of the act. The feature is credited to Mario and Aldo in some daring feats on the horizontal bars. The act is one of the best of its kind.

TROCADERO (I. M. Weingarten, mgr.).—Robie's "Knickerbockers" is the attraction, with the same exquisite costume effects that created favorable impressions at Euson's last week.

NOTES.—The "Night Owls" company not only made several changes in the roster during the engagement at the Trocadero, Chicago, but also put on a new burlesque for the first time Saturday, improving and strengthening the show materially. The Variety Quartet are on the Pacific Coast, playing the Sullivan-Conslidine time.—Argerita Arnold opened on the Inter-State circuit, with Hopkins and Orpheum houses to follow.—The Alvorado Theatre, Bay City, Mich., is now booking through Chris O. Brown of the Sullivan-Conslidine combination. Morris looked for this house until this week.—Beatrice McKenlie has again joined Walter Shannon in a new sketch. They are booked in the East.—"Jimmie Ketchum, Ballplayer," is the title of a new sketch by Jack Burnett, in which Henry Melcher and Edna Milton will appear. They opened at the Bijou Theatre, Danville, Ill., this week, with other time in the middle West.—Wilfred Clark is writing a sketch for Nita Allen. She will produce it in the East in the spring.—H. Stevenson has been appointed manager of the Majestic Theatre, Birmingham, Ala., to succeed F. G. Parry.—The Lucania Trio will play the Keith circuit in January for the first time.—The new Majestic Theatre at Freeport, Ill., after many postponements on account of the labor trouble in that city, opened Monday with vaudeville. The theatre is one of the finest in Illinois. Vaudeville will be given there during the season three days a week, the balance filled by combinations.

PHILADELPHIA.

By GEORGE M. YOUNG (Kinks).

KEITH'S H. T. Jordan, mgr. Monday rehearsal 9:30).—Mrs. Langtry made her local debut in vaudeville as the stellar attraction and with the assistance of a Parisian gown, a pretty playlet, beautifully staged, and a couple of actors who bear the English stamp filled out her contract, proving a magnet which drew the most favorable audience seen in the Keith house since it opened. They came to see the star, therefore Graham Hall's sketch "Between the Nightfall and the Light" was given secondary consideration. The playlet is cleverly constructed and in more capable hands might interest an audience. The entertaining portion of the program was furnished by some newcomers who were familiar visitors. In the former class is Morris Cronin, who makes his first appearance in years in this city and who has broadened his old club-juggling act until it ranks as the best of its class. There is a similarity of the work with the clubs which lessens the standard of cleverness, but the interchanges and apparent cleverness which the objects are thrown in the wings and caught by the other members of the troupe is worthy of special commendation. Some cleverly trained dogs are shown in Wylie's Circus, new here. The animals work alone for several minutes, giving novelty to the act. The Ollivotti Troubadours are also new and entertained with operatic selections on violin and guitar. Good guitar players are a rarity. There is one in this act and the combination makes enjoyable music. The variations of the "Carmen" selections may be praised for execution, but they are not so pleasing as the straight numbers. Marene Nevada and her troupe do some startling hand-balancing and contortion feats, the comedy man furnishing no little percentage of the success. Nat Haines had pretty rough footing with an audience who failed to "keep up," but he won many laughs, as he always does. Smith returned with some new songs, well illustrated. Mathews and Ashley with their Chinatown specialty also liked. The Sharp Brothers, who were last seen here with Eddie Leonard, showed most of that minstrel's act, their dancing being the feature. Morton, Temple and Morton repeated familiarly; the Four Sutcliffe Sisters pleased with some character dancing and Kenney and Hollis did something new to offer under an old title and did well. The Four Shades showed a sketch for the first time called "Mistakes Will Happen." The title explains their appearance. The show ran short of time on Monday, and Fludy and Burke, who have been seen here several times, were added to fill out on Tuesday.

TROCADERO (Fred Wilson, mgr.).—Alleged comedy of the slapstick variety predominates in the bill offered by Maury Keston's Century Mads, who are working their way East in "The Maid's Reception" and "Ups and Downs of the Beef Trust." Both numbers are practically spoiled by "roughhouse" work. James Morton is the chief offender, but the fever seems to be catching, for at times the entire company appears to be trying to give an imitation of a busy day in a boiler shop. There is a chorus, none too well dressed, but animated, fairly good looking and possessing the ambition to please. Generally speaking the girls work hard, but there are a few cheaters. One of the best is a rather hefty girl who stands on the end and gives an excellent example for some of the less animated ones to follow. In fact, the life of the show is in the hands of the girls; the principals being included. Grace Foster is bubbling over with good humor and puts lots of vim into her work. With Max Ritter she appears in the olio, and both show decided improvement since their last visit. They have a tendency to hurry things at times which does not help them. They make a good start, however, and manage to keep up a good average to the finish. Joseph K. Watson's style of quiet humor suffers in the midst of so much noise and he does not do himself justice until his specialty, which is topped off with a clever recitation. Toma Hannon makes an excellent appearance and has several numbers in the burlesques. "Milo" deserves special praise. She does her familiar olio act in male attire. James Morton and Maudie Diamond label a lot of work material. "My Brother's Reception" without reason. Something new is needed badly. Both work hard, but it is in a rough way. Cornelia and Eddie offer a mixture of juggling and tumbling which is clever. The balance of the act follows Rice and Provost. Billy Noble does ably in the burlesques, but strings along with the others in the noise-making. Good reports have preceded the arrival of the "Mads" and in most respects they are justified. A new recruit was added to the chorus and deserved the engagement if for no other reason than her glove-splitting convulsions from one of the boxes while "learning" the show. Capacity business ruled all week.

CASINO (Ed Koenig, mgr.).—The show is a "rattling of skeletons" in the hands of Bryant's Extravaganzas, particularly in "Stella's Reception" which concludes the performance. Bryant makes himself the central figure and of course uses the slapstick. Most of the comedy is of the rougher class but clean. The first part, "The Belle of Broadway," which was written to order by Frank Kennedy, was a success, but the second part, which was originally used this season, is again in order. Here again some well-worn material is used, but it amuses. Billy K. Wells carries off the honors among the comedians in this portion of the program; the others assist in a mediocre manner. The chorus averages fair as to looks and figures. Edna Barrie is a feature in her work. She makes a love boy and was made to wear tights. Several of the others have musical numbers and Ruby Marlon and Amy Thompson play on cornets. Darnody, a fair juggler, opens the olio. The Albert Sisters, a foreign "sister act," hardly reaches above the ordinary. One sings as if she was trying to imitate Helena Mora. The other is young and pretty. The dancing of Binks and Goss is good. The show is a success. X. Wilson has a German sketch without merit. The Rosignols won favor as a singing quartet rendering German melodies. Bush and Elliott close the olio with a pleasing acrobatic act. The Casino patrons, which crowded the house all week, seemed pleased.

BIRD W. Jennings, mgr.).—A strong man styled "The Great Vulcan" was an added feature to the entertainment given by the "Colonial Girls" this week. Vulcan has a crude way of working and his best feats of strength are raising a huge dumbbell, a horse and a piano upon which four of the chorus girls perch. He uses harness in executing the two last-named feats. He was well received. "Down on the Baby Farm" and "Cohen and Cohen" were the burlesques, with Charles Robinson as the chief entertainer, and both numbers are amusing. Marie Richmond dresses attractively and looks well. Rose Carlin scored with her songs, both in the burlesques and olio. Edwards, Lawrence and Richmond and Charles Robinson amuse with specialties. Frank Milton and the De Long Sisters have a novel musical act as Charles Robinson and his troupe, which has been well received. Business good all week.

LYCEUM (J. G. Jermond, mgr.).—Scribner's "Gay Morning Glories" furnished the week's bill with "The Three Admirals" and "A Night in Japan" as the burlesque offerings. The Glocks, Joe Clark, Etta Cooper, the Phillips Sisters and others appeared in specialties.

DIM MUREM (J. G. Jermond, mgr.).—Bandon, the armless and legless wonder, who performs many seemingly impossible feats, remained as the feature in the curio hall. Dunbar's trained goats; Native South American Orchestra; Bert Schlamm, musician; Franke Sisters, bag punchers; Kansas Kid's and Wametta's Wild West Dance and Devere, Irish comedy; Green Sisters, singing and dancing; Jack Stockton, tramp comedian; Grace Francis, singing sobrette; King and Haslopp, eccentric comedy; Fred W. Morton, comedian, and the pictures form an attractive olio.

BON TON (Mrs. J. G. Jermond, mgr.).—The Bon Ton is trying to vaudeville again. The five and ten-cent scale, with Sidon Brothers, Ella K. Mabel Emerson, Leroy Sisters, Mattie Collins, Thomas Kane and moving pictures as the week's bill.

NOTES.—Frances Rockefeller King, who has forsaken vaudeville to bloom as a real live female advance agent, is here in the interests of "The Arrival of Kitty." Forepaugh's Theatre, for many years one of the foremost stock theatres in the country, will in the future play popular-price attractions.—Midnight performances will be given in all four burlesque houses next Tuesday, "Election Night."

CINCINNATI, O.

By HARRY HESS.

VARIETY'S Cincinnati Office, 107 Bell Block.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10:30).—Anna Eva Fay, "the big bunk," is the headliner this week and has an act that is divided into two parts. The manner in which the performance is given is at least sufficient to keep the audience interested, some of the laughing being while the greater number are bored. Lina Fantes opens with a wire act that is pleasing. Willis Holt Wakefield has a peculiar manner. Carson and Willard, German comedians, do a stereotyped act. Musical Alvos scored. "The Futurity Winner" was applauded. Myles McCarthy and Alda Woolcott have in "The Race Tont's Dream" an act which has all the appearance of having been "lifted" from a sketch written by Frank Mayne some years ago. Dillon Brothers made good. Next week: Anna Eva Fay, Zingari Troupe, Coram, Macarrie's dogs and monkeys, Swor Brothers, Vassar Girls, Mimic Four, Gartelle Brothers.

PEOPLES (James E. Fennecy, mgr.).—"Bohemian Burlesques" and Joe Gans, pugilist. The show was seen here earlier in the season. There is but little improvement since then. Next: "Reilly & Woods."

STANDARD (Charles B. Arnold, mgr.).—"The Behman Show." Frank D. Bryan, mgr. An old-time burlesque show is given this week, replete with fun. Briefly it may be said to be "two bushels of fun in a bushel basket with a string around it." Commencing with Cyclone, the show and company in "Jimmie Bounce, Hunkster," pleasing, and the Masked Ladies' Quintet, good singers, an acrobatic sketch team of the Rupperts are fairly good. Hayes and Wynne, dancers, scored. Les Georgis, comedians, are good, but the big hit is Geler and Walters, who divide the honors with Frank Bryan. "Hey-Didde-Didde," a musical non-sensical afterpiece, was a "screamer." The closing act of Frank Bryan and his "Peace Congress" of American girls was applauded for six encores. Martin's "Mimosa Girls," an English act, was hardly up to the standard. Next week: "Blue Ribbon Girls."

OLYMPIC (Daniel F. McCoy, mgr. Sunday rehearsal 10).—Frank Mayne, "the big bunk," "Stonewall," Charles Kenna, Maud Rockwell and Thorne and Carlton were all acts that outshone the others. "The Sexton's Dream" is faultlessly staged and the singing of Mr. Youngman brought forth much applause. Charles Kenna in "The Fakir" was another one of the good things. Mattie Keene and company in "Her First Divorce Case" needs new settings, as well as a better understanding of the legal profession. In its present shape a jury would find it "not guilty" of being a sketch. Carroll Johnson is doing the best turn he has ever done and scored. Eva Williams and Jack Tucker (first time here) in "Me and Skinny" is a decidedly clever bit of work. George K. Fortescue presented a musical fantasy, "My Little Wives," which can be held amount to much. Maud Rockwell sang a number of selections and made a big hit. Thorne and Carlton kept the house in laughter for twenty minutes. Paul Cinguevali, juggler, closed in one of the greatest juggling turns ever seen here.

PITTSBURG, PA.

By JAS. T. TYNDALL.

VARIETY'S Pittsburgh Office, 309 4th Ave., Room 27.

GRAND (Harry Davis, mgr.).—The Zingari Troupe and the spectacular musical novelty "Happy Life" form a most artistic and pretentious vaudeville offering. Cameron and Flanagan made a pronounced hit with "On and Off," cleverly portraying life on both sides of the footlights. Norton and Nicholson, amusing sketch. The detail of "stirring our egg with our toothbrush" should be cut out. Grant and Hoag present clever turn. Belong Brothers, new here, have most marvellous and sensational bicycle equilibristic act, entirely new in most features. Another foreign act that pleases is the high-class xylophone work of Joseph and Bertha Adelman. Hawthorne and Burt have an uproariously funny skit. Caron and Herbert, big favorites. Berzac's ponies and donkey and Doberty's poodles are drawing the children. Francis Wood, the Perry Sisters and Hughes and Brown.

GAYETY (Jas. E. Orr).—"The Parisian Wild-ows," one of the brightest and smartest shows, is drawing full houses. The closing skit shows the handsome chorus on "rollers" in a skating rink and the novelty makes a big hit. The olio includes "Abdul Kader and His Three Wives," Hickman and Coleman in a good vaudeville. "The Subtlety," McGiln and Smith in singing and dancing. Le Clair and Hart, comedy acrobats, and Darling and Reynolds, "The Manhattan Girls."

ACADEMY (H. W. Williams, Jr., mgr.).—"Mr. Dooley on the Empire Circuit" as given by the "Brigadiers" is pleasing the Academy's patrons. Tim Healy, Bernard Williams, William Lester and Jack Symonds do clever work while Juliet Moore and Nellie Barr have the leading female roles. The vaudeville portion includes The Webfords, European dancers; Jack Symonds in his "tramp" impersonation; the Sisters Mullin, instrumental-

Cobb's Corner

NOVEMBER 3, 1936.

No. 37. A Weekly Word With WILL the Wordwright.

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WILL D. COBB

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lets; Lester and Moore in a bright specialty, and Sherman and Fuller in a tumbling act.

BOSTON, MASS.

ORPHEUM (Percy Williams, mgr.; Dave Robinson, res. mgr.).—It is not often that one can go to a vaudeville show and have the pleasure of seeing four former stars, Della Fox, George Thatcher, Fred Hallen and Barney Fagan. Such is part of the program offered to the patrons of Percy Williams' Orpheum the present week. The Heuman Trio, clever bicycle act, with plenty of comedy, and the women well dressed. The racing finish created considerable enthusiasm. The Metropolis Four, good singing. Hallen and Fuller in "Her Sunday School Boy." Act would go better with some changes. Della Fox, looking pretty, pleased all. "A Night in the Slums of London" made the hit. George Thatcher, assisted by Charley Ernest, has a novelty presenting an old-time minstrel first part. The act should be seen to be appreciated and will last for years. Fagan and Byron are doing the same old act and went good. James F. MacDonald and Tansuda's Japanese Troupe make up the balance. Last week was the latter week at this house and the way business has started this week the record will be beaten to smithereens. Next program will include "The Fays," Tom Nawn and company, Josephine Cohan, Duncan, the ventriloquist, and Fred Niblo.

KEITH'S (E. A. Albee, gen. mgr.).—This week's show contains three holdovers—Amers and his London Band; The Ussens, the equestrians, and George Evans, who is on the third of his five weeks' engagement. The balance of the show is made up of Josephine Gasman; Will Rogers, who gives a performance; Lynn, Fay and Young, Cherry and Bates in a good bicycle turn; Dave Nowlin, Violet Black in "A West Point Regulation," not up to the standard.

LYCEUM (Geo. Batchelder, prop. and mgr.).—Bob Manchester's "Crackerjacks." Business fine.

HOWARD—Lewis McCord and company in a fair sketch; The Three Calres, clever comedy acrobats; Le Clair and West, Anna Chandler, Adams and Mack, Crimlin and Doyle and the Howard Burlesque. A pretty good show.

"THE BOUNDER."

ALBANY, N. Y.

PROCTOR'S (H. Graham, mgr.).—The Immensaphone, novelty, pleases. James J. Morton, received well; Thomas J. Keough in "The Way He Won Her," fine; Four Londons, aerial casting, pleased; Lucy and Lancel, eccentric, fair; Josephine Ainsley, songs, pleased; Prof. Don Bois monkey, good; Maceo and Fox, colored, fair. EMPIRE (H. Henry, mgr.).—"The City Sports," pleased. The "Boston Belles" round out week. GAIETY (J. Nicola, mgr.).—"The Empire Show." Two burlesques and olio make up a fine bill.

MARTEL.

How many girls have you told that to?

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It's a ballad.

ALPENA, MICH.

MALTZ (Steele and Denison, mgrs. Rehearsal 2).—York Herbert Trio, headliner, very clever act and took the house; Evans Trio, clever dancers and make a neat appearance; McKinnon and Reed, comedians, dancing full of "ginger;" Musical Seely, ordinary. Closed with Bioscope.

GEO. J. OUELLETTE.

ALTOONA, PA.

LYRIC (L. B. Cool, mgr.).—McCrea and Poole, ride, experts, exceedingly good; Hendrix and Prescott in singing and dancing, best ever seen in these parts; Mabel McKinley was the drawing card and received numerous encores; Taylor Holmes in monologues and impersonations, excellent; Mr. and Mrs. Mark Murphy in "The Coal Strike" made a distinct hit; Adelaide Hermann and company in magic mystified the audience; Georgia O'Raney, singing comedienne, very good; the Four Blancos in "Africa" deserved all the applause they received.

C. G. O.

APPLETON, WIS.

BIJOU (Ray Leason, mgr. Monday and Thursday rehearsal 11).—Week 22: De Van Brothers, acrobats, good; Norton, magician, clever; Pierce and Mildred, sketch, good; Alice Taylor, illustrated songs; Quinn Trio, fair; Genth and Gilmore, musical hit.

GEO. KOHLER.

ATLANTA, GA.

STAR (J. B. Thompson, mgr. Monday rehearsal 10).—Earle Howard, comedy, sketch, good; "Quintarow," living pictures, splendid, but light arrangement not the best; Dick and Dolly Barry, singing and dancing, clever; Addison and Livingston, sketch, good; Jennie Delmar, songstress, good; A. F. Roberts, illustrated songs, fair, concluding with short melodrama, "The Outlaws," by house stock, well liked.

BRIX.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, bus. mgr.). Conn and Conrad in acrobatic novelty, fair; Artie Hall, good and well received; "The Gents," well received; Charley E. Evans and company in one-act farce, "It's Up to You, William," fair; Paul Kleist, magician, very good; Empire Comedy Four, in songs, pleased; Gillette's dogs and hoboos, very good. —ALBAUGH'S PALACE (J. Albert Young, mgr.).—The Great Mozart, musician, fair; the stock sketch, with Miss Beth Franklin, Harry Redding and Russ Whyal in "At the Threshold," received liberal applause; Harry Breen in songs and imitations, one continual laugh. Jewell's manikins, very good; Rice and Prevost, comedy acrobats, made a hit; Leah Russell, "The Belle of the Ghetto," received many encores; Mlle. Daisy, "Le Domino Rouge," fully maintains the reputation she has already established.

MONUMENTAL (Sam Dawson, mgr.).—"The Imperial Burlesques" opening with a farcical musical entitled "A Night in Paris," and closing with a military travesty, "Off to the Front," lands in the front row of burlesque shows.

GAIETY (Wm. A. Ballau, mgr.).—"The Greater New York Stars." Maryland Tyson, a Baltimore girl, delighted the audience by her winsomeness. —COLONADE (J. T. MacCallin, mgr.).—Appearing this week: Ford's "handcut experts," good; Howard and Seefeld, songs, good; Russell and Russell and their dogs, good; George Thomas, illustrated songs, fair; John T. MacCallin and company in sketch, fair. —TRAYMORE CASINO (Frank Keldel, mgr.).—Frederick and Poole in songs and dances, very good; Eva Snyder, song and dancer, f. g. very good; M. J. Karger, sword swallowers, fair; Goldie and Daisy Lowmans, songs and dances, very good and well received; Grace Mendelsohn in songs, very good. —EHMLING'S MUSIC HALL (August Ehmling, mgr.).—Those appearing this week are: May Gorman, soubrette, fair; Mable Shields, Southern contralto, good; "Whistling Coon" Raymond, good; F. Emmet and company, one-act farce comedy, fair; Hughes and Hughes, Anglo-American comedy, fair; Cora Campbell, singer and dancer, good.

SYLVANUS.

BAY CITY, MICH.

BIJOU (Dan Pilmore, mgr.).—The opening of this week's show was the anniversary night of the Bijou. Just one year ago it opened. The Fire Lovelands, musical act, one of the best ever presented; Lew Knetzyer, novelty juggler, does nothing new, but does his work well; Swain and Powers, comedy sketch, good work; Olney and Cunningham, novelty sketch, very good. —VARADO (Sam Marks, mgr.).—Fred and Layell, comedy sketch, very funny; Jimmy Reno, clever; Arnold and Gardner, comedy sketch, well received; Billie Blue, monologist, good; Demora and Graceta, novelty acrobats, wonderful, the hit of the show, doing extraordinary and difficult feats.

DAVE A. LANDAU.

BINGHAMTON, N. Y.

ARMORY (H. A. Bailey, mgr. Monday rehearsal 10).—This week's bill, strong one, with Charlotte Perry and company as the headliner. Jacob's dogs, a clean exhibition of animal training; Bertie Heron, "The Minstrel Miss," very good; Foster and Foster, "The Volunteer Pianist," good; Avery and Hart, colored comedian, good; Will Archie in "Willie Wise," very good; Hacker-Lester Trio, bicycle experts, good.

JOGERST.

BIRMINGHAM, ALA.

MAJESTIC (F. G. Parry, mgr. Monday rehearsal 10).—Ogerita Arnold, fair; Raymond Teale, good; Davis and Macauley took the house; Carlisle's ponies, good; Mr. and Mrs. Frederick Bacon, banjo playing, hit; The Francillas, good. —GAIETY (E. J. McArdle, mgr. Monday rehearsal 10).—Sheppard and Ward, very good; Reed and Shaw, good.

NAT WILLIAMS.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Rehearsal 10).—Crowded houses with Houdini, headliner, an enigma to the patrons. Burke and Dempsey pleased in parodies; Bartholdi's cockatoos showed good training; Amelia Summerville made merry in monologue and song; May Boudin and Fred Boudin, novelty, good.

LEO LINTNER.

wards in "A Bachelor's Dream," good; "Happy" Jack Gardner made a big hit; the Moulier Sisters have a good horizontal bar act. —GARDEN (M. Shea, mgr. Rehearsal 10).—"Why Walker Reformed" made good comedy for Milton and Dollie Noble, McArthur and Paige, banjoists, pleased; The O'Brien in sketch, hit; Joe Belmont, impersonator, fine; The Ozates, jugglers, excellent; Texarkana and Walby were a lively pair; Morris and Morris, allright. This will be the last week of vaudeville here, as the house has been sold to the Columbia circuit and burlesque will reign hereafter. —LAFAYETTE (Chas. M. Bagg, local mgr.).—"The Innocent Maids" provided a fair show. —LINN'S (Dr. Linn, mgr.).—The headliners were Leonard and Bastedo, dancers, good; Zeno, contortionist, excellent; Harry Reed in illustrated songs, pleased. —LYRIC (John Laughlin, mgr.).—Boston's Trained Wild Animal Show will open next week. —HIPPODROME (Elwyn Edwards, acting mgr.).—W. J. Hearn, baritone, with illustrated songs, pleased; Robert Albert, a Buffalo newsboy tenor, has made a great hit. NOTE.—The suit of the Old Court Street Theatre Co. against the Empire Circuit was decided the past week in favor of the defendants, the jury awarding over \$66,000 damages.

DICKSON.

BURLINGTON, IA.

GARRICK (J. M. Root, mgr. Monday rehearsal 1:30).—Murry Simmons, Hebrew comedian, very good; Powers and Freed, instrumentalists, big hit; Isaac and Asara, comedy acrobats, good stunts; Hardie Langdon, comedienne, good. —GRAND OPERA HOUSE (Chamberlin-Harrington Co., mgr.).—West Minstrels 27, good.

D. G. C.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11).—Sally Cohen's clever acting with John C. Rice in "All the World Loves a Lover" and the excellent music of Lasky & Rolfe's "Military Overture" make two good headliners. Fitzgerald and Gilday, comedians; Rice and Elmer, Daisy Dumont, Werden and Gladiash; Seymour and Hill, acrobats; Jean Ardelle and "picks" also. —LYRIC (C. H. Peckham, mgr. Monday rehearsal 11).—"A Night in an English Music Hall," decided hit; Abdulla Ben Hamadi Trio, acrobats, unique act; Leonard King, dancer, clever; Donovan and Rena Arnold, fair; "Shorty" and Lillian De Witt, Fuller Rose and company in "Black Dick"; The Pendletons, musical, also. —STAR (Drew & Campbell, mgrs.).—"The Jolly Girls." The olio acts are the famous Practice Troupe of comedy acrobats, good; De Kaby's dancing, good; EMPIRE (Chas. Demange, mgr.).—"Majestica," Todd and Jude, acrobats, and Susie Fisher, features.

WALTER D. HOLCOMB.

COLUMBUS, O.

SHUBERT (F. R. Miller, mgr.).—William Morris opens another week of successful vaudeville. O'Dell and Kinley, acrobatic act, well received; Car and Jordan in a clever little sketch, took well; Helen Serenaders, colored entertainers, good; Helen Gerard, French equestrienne, scored; Vinnie Daly in a singing and dancing skit pleased; Joe Welch, Hebrew comedian, very clever; Charmion on flying trapeze found favor.

E. R. SPERRY.

DALLAS, TEXAS.

MAJESTIC (B. S. Muckenfuse, mgr. Monday rehearsal 10).—A very entertaining bill is attracting large audiences to this theatre every night. Mme. Slapoffski, the soprano, made a decided hit; Jane Courtthorpe and company proved a feast; Dixie Harris, good; John A. W. fine; The Three Bannans, excellent; The Great Westin presented a novelty that pleased all.

E. A. A.

DES MOINES, IA.

EMPIRE (M. J. Karger, mgr. Monday rehearsal 11).—Mr. and Mrs. Danny Mann in "Way Down East," amusing; Ann Hamilton in "Beggars," well received; C. de Maynard, good; Avery and Pearl, blackface comedians, fair; Edward Kellee won favor; Orrin McCallin closed. —SHUBERT (J. B. Reeve, mgr.).—D. W. Robertson's Vaudeville and Moving Picture Company 23. Good business and performance. —NOTES.—The Frank A. Robbins Circus is the first big one to close the season. The last performance is Nov. 10.—The Sells-Floto Shows have built a hippodrome in Mexico which they will use for winter shows and also for that circus' winter quarters. —The Gollman Bros. Circus closes at Malden, Mo., Nov. 3. H. V. BEAVER.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—"The Phays," humorous expose of how the Phays have succeeded in mystifying. Louis Simon and Grace Gardner cause much laughter in "The New Coachman"; Ned Nye's pretty girls please in a singing and acrobatic dancing act; Toby Claude was given a reception; The Four Nightingals in feats of strength were good; Asker and Patterson, colored, opened; James Harris, juggler, well received; Neasen, Hunter and Neasen, hoop rollers, did well. —CRYSTAL (Jno. W. Nash, mgr. Monday rehearsal 11).—Alhail the Great, drawing card, clever card manipulator; Nellie Maguire, hit as a London coster girl; Byron and Blanche, sketch, pleased; Varna and Valdere were applauded for their hair-raising bicycle act; Annon Tschitrats in illustrated songs, well rendered. —AVENUE (Drew & Campbell, mgrs.).—"The Nelson-Gans fight pictures are the feature of "Miss New York Jr." Everyone seemed satisfied. The company is headed by Chas. Burkhardt, who is a favorite here. The olio is good, featuring the Majestic Musical Four. —GAIETY (Harry H. Hedges, mgr.).—"The Night Owls." The burlesques both pleased. A well-balanced olio is given, with Frank Harcourt, a monologist who pleases; Howell and Emerson, good; and Belle Hathaway's baboons and monkeys; the Connolly Sisters were forced to take several encores; the Wangdoodle Four, a colored quartet, were a hit. The management announces a mid-night performance on Election night.

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DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr. Rehearsal 11).—"The 'Hill School Girls," with the Burke Brothers as chief funmakers, are entertaining the patrons of this house this week with good show. —BIJOU (Jos. Maitland, mgr. Monday rehearsal 2).—"The feature this week is Gilroy Haines and Montgomery in a singing act, big hit. Jules Herron in monologue, good; Lorraine and Howell, singing and dancing act, fine; Sadie Roseengire, violinist, good; as an extra attraction the Three Poliers are giving a very clever bar and ring act.

HARRY.

EASTON, PA.

LYRIC (Reninger & Brown, props. Monday rehearsal 10:30).—Gracelyn Whitehouse, pleasing appearance and voice, well received; Russell and Davis, comedy; the O'Grady's, good, "The Substitute"; Tom Mack, blackface, pleased; A. K. Caldera, assisted by Mlle. Ferrache, juggling act, entertaining; DeFaye Sisters, instrumentalists, scored; Marlow Plunkett and company, comedy farce, carried the house.

MAC.

ELKHART, IND.

CRYSTAL (Geo. Laurie, mgr. Monday rehearsal 10).—Omega Duo, German comedy, scream; Sharply and Flynn, Irish comedians, satisfy; Risamor, Hindu illusionist, clever.

C. A. B.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, res. mgr.).—Mlle. Carino's performing bears, good; The Sidonias, unusually clever; Harmon, Ritchie and Harmon, acrobats, pleased; Allen, Delmain and company,

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Vol. 3. New York, Nov. 3, 1906. No. 12.

The McDonald Sisters, both new in vaudeville since their first appearance at Hammerstein's Victoria Theatre, have been meeting with all kinds of success over the Percy Williams-Hammerstein Circuit and deservedly so, not alone for their rendition of the song, "Just One Word of Consolation," but also on account of their fine appearance and they are no doubt the best dressed singing act that has ever appeared on Hammerstein's stage. There is a bright future in store for these two ladies, as they have everything in their favor—youth, beauty, and, above all, two fine voices which they know how to use.

Miss Marie Brackman is meeting with success singing "Somewhere," "Dreaming, Love, of You," and "Slater," and reports very good results with same.

Gladys St. John and Gladys St. John featuring "Somewhere" and "The Tale of a Troll."

Carrie Baer is featuring "Somewhere" and "The Tale of a Troll."

entertaining sketch; Eugene Emmett, character impersonator, fair; Eunice Raymond and company show a breezy act.—RIZZO (F. W. McCormick, mgr.)—Holmes and Dean, Leonora, Mile. Myra, Dolly Bland, Rae Vaughn and Margaret Ott constituted a strong bill. J. M. BEERS.

ERIE, PA.

MAJESTIC (Frank M. Clark, mgr.)—Mrs. Stuart Robson, "The Late Mr. Wildcats," good; Leon Morris' animals, extra attraction, best in some time; Barnato and Tilly, musical, good; Madge P. Matland, monologue and songs, good; Great Pascatel, contortionist, good; Bert Marshall, blackface act, needs new stuff; Banks-Brasale Dno, musical, good; Evan Jones, illustrated songs, fine.

L. T. BERLINER.

EVANSVILLE, IND.

BIJOU (George E. Sellinger, mgr.)—Bill Little above the average, headed by the gymnastic act of Frank and Bob, well received. Louis Dacre has good comedy singing act. Rose and Severus pleased with comedy sketch. Gill Brown, monologist, good impressions. Rogers and Evans won applause with dancing and singing. Vontello and Nina have first-class physical culture act.

ROBERT L. ODELL.

FINDLAY, OHIO.

MARVIN (L. H. Cunningham, mgr.)—Fredo and Dare, musicians, good; James W. Thompson, comedian, fair; Sutton and Sutton, acrobats, average; Ethel Kirk, singer, fair; Francelli and Louis, excellent number. SAM.

FORT WAYNE, IND.

TEMPLE OF VAUDEVILLE (F. E. Stouder, mgr. Monday rehearsal 10).—McIntyre and Bennett, well received; Henderson and Ross, rural sketch, good; Elliott, Bellaire and Elliott, comedy acrobats, excellent; Joe Golden, very good; Hickley and Nelson, fair. DEWITTE.

GALESBURG, ILL.

GAILEY (J. H. Holmes, mgr. Monday rehearsal 9:30).—Lynn and Berry, fair; Moss, Herbert, musical, fair; Mr. and Mrs. Ben Huna, blackface, good; Flo Adler, songs, pleased; George Mundweller, illustrated songs, good; The Daltons, barrel jumpers, hit.—BIJOU (F. E. Payden, mgr.)—Half week Oct. 25: Bailey, blackface, ordinary; Rowland, juggler, fair; Frank Malloy, illustrated songs, good; Rant, slack wire, good; Fox and Summers, sketch, good. Half week Oct. 26: Jay B. Gert, blackface, fair; Rose and Ella, barrel jumpers, good; Schoenwerck, coin manipulator, good; Willis and Barron, sketch, hit. F. E. R.

GOSHEN, IND.

IRWIN (John H. Ammons, mgr. Monday rehearsal 10).—The Gerdings, fair; Lippincotts, good; Freeman's trained goats, hit. W. O. FRINK.

GRAND RAPIDS, MICH.

GRAND OPERA HOUSE (L. Newcomb, res. mgr. Monday rehearsal 10).—Dudley, Chesley and Burns, well received; Marie Rolfsen is a second "Georgia Magnet"; Fox and DuBell, dancers, ordinary; Lou Durbelle, shadowist, interesting; M. Dell and Corbly, musical skit, should be well received wherever played, as it has novelty; Roode, good novelty wire artist. C. H. HALLMAN.

GREEN BAY, WIS.

BIJOU (F. Williams, mgr.)—Radcliffe and Belmont, sharpshooters, very good; F. Williams, illustrated songs; Pierce and Millard, fair; Norton, magician, entertaining, and Devan Brothers, acrobats, good. A. E. BODENHEIMER.

HARTFORD, CONN.

POLI'S (Louis E. Kilby, mgr.)—One of the sensational numbers is furnished by Duffin-Reddy Troupe in mid-air gymnastics. Girard and Gardiner in a funny playlet; Edna Ang is an entertainer of ability and a good singer; Dorset and Russell had a novel musical act. Bobby North was well liked in his Hebrew monologue. The Duo T's, colored, sing and dance nicely. Everhardt is a master of the hoops. W. H. RHODES.

INDIANAPOLIS, IND.

GRAND (Shaffer Ziegler, mgr.)—Coram, the English ventriloquist, topped the bill and gave a good performance. Chas. F. Semon scored; the Brothers Belleclair in their excellent equilibristic exhibition won favorable comment; Macart's monkey comedians caused much amusement. The other contributors on the program were: Lorimer Johnston and Caroline Frances Cooke in a one-act farce; Manning's Entertainers in an uproarious acrobatic sketch; the Mimic Four, singers and impersonators, and the Gartelle Brothers in their roller skating act. Next week: Julius Steger will be the star of the bill.—EMPIRE (Chas. Zimmerman).—"The Cherry Blossoms," with the Gans-Nelson fight pictures as a special attraction, held the boards at this house for the week.—GAIETY (Edward Shayne, mgr.)—"The Behman Show" gave one of the best entertainments ever seen at the Gaiety the last half of last week. For the first three days of this week the "Jersey Lillies" appeared, the show being rather commonplace. LOUIS WESLYN.

JACKSON, MICH.

BIJOU (E. J. Cox, mgr.)—Binny and Chapman, singers and dancers, good; Henry Fink, Hebrew impersonator, excellent; Adams and White, musical artists, fine; Florence Pitch, songs, good; Devine and Kelly, comedians, pleased. E. A. WERNER.

JERSEY CITY, N. J.

BON TON (T. W. Dinkins, mgr.)—"Washington Society Girls" opening light. Olio: John F. Tweedy, German dialect songs; Catherine and Anna Lynotte, singers, fair; Abbie Carleton's "studies in art," very well received; Margaret H. Kling, chansonette, good appearance; Brothers Lassard, acrobats, commonplace; "Carmen-cita" in Spanish dances, disturbed no one; Honan and Kearney, eccentric comedians, closed. Next week: "Avenue Girls." PETE.

JOLIET, ILL.

GRAND (L. M. Golberg, mgr. Monday rehearsal 2).—T. Nelson Downs, bit; good club work by Yale Duo; Woodford and Marlboro, clever; the Bounding Gordons, good; Clark and Temple will do; Mile. Vida, fair. A. J. STEVENS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.)—Dixon Brothers, musical grotesques, hit; Max Hildebrandt, band leader, did well; Edith Helena, good; "My Wife's Diamonds," by Idaline Cotton and Nick Long went well; Fike and McDonough, pleasing sketch, "Good News"; Knight Brothers and Sawtell, good dancing; The Gonzales, singers, hit.—MAJESTIC (E. G. Davidson, mgr.)—"World Beaters." Show is a good one. Burlettas funny and clever. Olio: Bohannon and Corey, illustrated songs; Hanson and Drew, pleasing; Niblo and Spencer, hit in clog dancing; Warren and Broadway, musical; The Five Le Romanos, good acrobatic dancers. Week 4: "Dainty Duchess."—CENTURY (Joseph R. Donegan, mgr.)—"Merry Maidens." Went big. Olio: Edith Murray, hit; Ward and Raynor, singing, good; Burton and Burton, musical, pleased; Johnson and Jerge, parodies, good; Albert and Ferrell, exciting bicycle turn; Patti Carney sings; Frank Gotch, the champion wrestler, giving exhibitions. Week 4: "Kentucky Belles." FAIRPLAY.

LONDON, CAN.

BENNETT'S VAUDEVILLE (Geo. F. Driscoll, res. mgr.)—Murray and Lane, headliners, decided hit; Hill and Silvalney, sensational; Rhodes and Carter, comedy acrobats, fair; Musical Spiffers, good; Lily Seville, English character comedienne, fair; Carl Herbert, magician, entertaining; Jack Lyle, comedian, fair; H. M. Carson, illustrated songs.

LOUISVILLE, KY.

HOPKINS (W. M. Riechman, mgr.)—"The Vassar Girls" are the headliners. Geo. Wilson, excellent; Mr. and Mrs. Edw. H. Kemps lecture on the beauties of the West, illustrated by motion pictures; Gardner and Revere, singers and dancers, good; Jimmy Lucas, character singing and dancing, his work is perfect; Campbell and Brady, of the best; Miett's dogs show excellent training. CHAS. SYLVESTER.

LYNN, MASS.

AUDITORIUM (Harry Katzes, mgr. Monday rehearsal 10).—Gracie Emmett and company easily the headliner. Chris Richards, comedian, scored heavily; Keno, Welsh and Melrose, clever act; Tom and Edith Almond, singing and dancing, good; Germain, baritone, excellent; Mills and Morris, minstrel girls, were well liked; Robin, tramp juggler, fair. DAVE CHASE.

MARION, IND.

CRYSTAL (J. H. Ammons, prop. mgr. Monday rehearsal 10).—Week of 22: Holmes and Holliston in comedy sketch, fine; The Merediths, juggling, good; Marie Snowden, singing and dancing, and Ruth Smith, songs, also pleased.—GRAND (H. G. Sommers, lessee. Rehearsal 10).—Henderson and Ross, good; Lloyd Spencer, comedian, pleased; Wells and Sells, acrobats, same act, fair; Jos. Thompson, blackface; Edna Lyman, songs, complete bill. L. O. WETZEL.

MEMPHIS, TENN.

GRAND OPERA HOUSE (A. B. Morrison, mgr.)—Hy Greenway, comedy juggler, medium; Morgan and McGarry, dancers, pleased; Charles Serra has an original act; George K. Spoor's comedy in sketch, well received; Murry K. Hill, fair; Wilfred Clarke, Theo Carew and company in farce, headliner; Musical Forrests, gave satisfaction. DENTON.

MILFORD, MASS.

EMPIRE (S. B. Stifter, mgr.)—Evans Trio, pleased; Richard Hamlin, dancing, won much applause; Emmett and McNeill, "slater act," scored. CHAS. B. LACEY.

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MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr. Sunday morning rehearsal 10:30).—Margaret Wycherly, "In Self-Defense," headline; "Motoring," literally a scream; Chevalier A. L. Gullie, tenor, good; Five Salvagis, good and well costumed. Brothers Kuchle, fine hand-to-hand balancing; Kates Brothers, acrobatic grotesques; Ferry in "Ferryland," spectacular contortion act, big hit. CHAPIN.

MONTREAL, CAN.

SOHMER PARK (Lavigne & Lajole, mgrs.)—Grace Childers, contortionist, was the hit of the bill. Next in popularity was the perch act of Hall and Gardner. The Wilsons in revolving ladder act went strong. Venton, musical artist and juggler, worked hard. Comas, club juggler, good act and went strong. Blanche Duronvay in French songs was well received. Lavigne's band concerts a feature.—THEATRE ROYAL (H. C. Egerton, mgr. Monday rehearsal 10).—"The Baltimore Beauties" are receiving good attendance and deserve it. It is a clean, clever offering.—MAISONNEUVE TOWN HALL (Al E. Read, mgr.)—Opened to good business. The feature is Al E. Read, comedian and character singer, well received. The success of the venture has influenced its promoter, Al E. Read, to enlarge the business. AL M. PRENTISS.

MUNCIE, IND.

SPAR—Corrigan and Hays, comedy singing and dancing, good; Kretore, comedy musical act, fair; Blampin and Herr, operatic singers, fair; Frank Gray, pictured melodies, good; Auere and Deluzo, novelty acrobats, good. GEO. FIFER.

MUSKOGEE, I. T.

LYRIC (Fred Scherubel, mgr. Monday rehearsal 2:30).—Week 22: James A. Shadrick, blackface monologist, funny; Riley and Lavigne, character sketch, novel mechanical effects. Bill fair.—NOTE:—The theatre is moved to new quarters in the Raymond Auditorium. W. H. H. C.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—The Pryors do a fair singing and dancing act with a little banjo playing; Morrow and Shellberg, fairly clever; Howard Brothers do a mystifying thought-transmission act; James Cullen, known as the "man from the West," has a bunch of good parodies; Nan Engleton and company work hard in a sketch called "The Man Across the Street"; Clarice Vance has a large following here and is always welcome; the Faust Family of acrobats have some marvelous feats; the Exposition Four made a hit with their singing, dancing and instrument work.—W.A.D. MAN'S OPERA HOUSE (W. S. Clark, mgr.)—Fred Irwin's Majestics this week; both burlettas and the olio are good. JOE O'BRIEN.

NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Baylies, mgr.)—Exceptionally good show and big business. Adgie's lions; Eddie Mack, character dancer; Snyder and Buckley, musical comedians; Olympic Quartet, and Harry Le Clair, impersonator, all hits. Mabel Simpson, dancer, and the Savados, Japanese acrobats, fair. KNOT.

NEW HAVEN, CONN.

POLI'S (S. Z. Poll, prop.; F. J. Windisch, res. mgr. Rehearsal 10).—The Fadettes, headliners and especial feature, very generously received. The Baker Troupe of cyclists deserve their flattering reception. J. A. Murphy and Eloise Willard in "The Phenologist" gave some new features and entertained; Wm. A. Inman and company (Jas. J. Connors) were good in a sketch. "Reconciliation," an original idea, "The Battle of Marston," was well handled by Gallagher and Barrett; Fitzgerald and Trainor, comedy piano playing, were enjoyed; Chas. Bessah and Julia Miller attempted to sing and dance with only fair success. E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Austin Walsh in specialty scored; Eleanor Dorel, handsome woman with splendid voice; Gardner and Vincent, "Winning a Queen," excellent laugh producer; Ida Odoy, vocalist and banjoist, liberally applauded; Henry Lee, impersonations, excellent; Charles Sharp, musical monologue, gained favor; Six Provenais, cyclists, excellent.—GREENWALL (H. Greenwall, mgr.)—"Bon Tons." In the olio Lalla Selbini and Willie Pantzer Troupe remained over to attend to the show. Next week: "Vanity Fair."—NOTES.—Forenaugh-Sells' Circus exhibited here 11.—John Chaffe is now doing the press work at the Orpheum. O. M. SAMUEL.

NORFOLK, VA.

MAJESTIC (Maurice Frank, mgr.)—The Empire Vaudeville Company opened the week to good houses and fair return.—AUDITORIUM (Jas. Barton, mgr.)—Johnson and Bents burlesque "On

the Warpath" scored a hit; the comedy by Mr. Kentz was above average. The olio: Mabel Nelson with her phonograph conversation pleased; Barton and Osman, singers and dancers, fair; Mollie Abbott, singer, ordinary; Johnson and Sullivan, good; Minnie Patterson, "The Show Girl," good, will be held over; Laura Raymond's Pony Ballet closes the show.—MANHATTAN (Crimian Bros. props.)—"A High Old Time," a burlesque on city life, with Chas. Ward as the principal funmaker, went good; May Pierce, singer, good; Mollie Gardner, dancer, fair; May Lemuels, illustrated songs, fair; Eva Howard, imitations, ordinary; Joe Downey, illusionist, pleased; May Harvey, singer, ordinary; Adele Fay, contortionist, pleased; the Flying McCherys on aerial bars, good act and fine wardrobe.—HOME (Wilkinson & Manzie, mgrs.)—Oscar Brewer's "Baltimore Girls," headed by Oscar Brewer and Chas. V. Anderson. Edith Duquesne, Bessie Rosemond, Alice Lomas, Dora Graff, Minnie Irving, Eda Schaar, Marie Bell, Grace Lewis, Helen Lovitt, Catherine Oabin, Daisy Walsh, Sadie Burgess, Tussie Bell, Dolly Hunter, Beatrice Clay, Claudie Randolph and Blanche Smith furnish the olio. Business good. WM. F. HOPE.

PAWTUCKET, R. I.

CAPRON'S NEW PAWTUCKET.—Margaret Chasen, good; Freeman and Watson, very well; Marda, juggler, good; Ray and Taylor, musical, pleased; Adolph Adams, pleases; Roger and Belle Dolan, talking, bit hit; A. B. Maguire, well liked. NICK.

POUGHKEEPSIE, N. Y.

FAMILY (E. B. Sweet, mgr. Monday rehearsal 10:30).—The best bill of the season. Karlene Caruan and company presenting "The Last Case," the topline. A big hit. Richard Brothers, whose engagement in this city a few weeks ago was interrupted by death of their father, are the equal of any acrobatic team seen in this city. Fritz's Dog Circus, a top-notch. Wise and Milton, colorful entertainers, good; Keating and Kennedy, eccentric comedians, very good. Paul Evans, Hebrew comedian, good. W. C. MATTERN.

PROVIDENCE, R. I.

IMPERIAL (Leon H. Curtin, mgr.)—The attraction this week is "Wine, Woman and Song" company and is superior to anything offered at this playhouse in a long time. The company, headed by Alex Carr and Bonita, is well balanced and there is an abundance of real comedy and clever acting. Next week: "New Century Girls." S. M. S.

RACINE, WIS.

BIJOU (Wm. C. Tiede, mgr. Monday and Thursday rehearsals 9:30).—Week Oct. 24: Rus Le Roy, musical, good; Thos. Powell, comedian, good; Stutzman and Crawford, fair; Vardon, Perry and Wilbur, musical, good; Harry and Mabel Martin, comedy sketch, good; Wm. Cross, eccentric comedian; Barr and Evans, pleased; Manhattan Newsboys' Quartet, hit. WM. J. McILRATH.

READING, PA.

ORPHEUM (Frank Hill, mgr.)—Five Columbian, the headliners, pleased. Barber-Ritchie Trio, made good; Sidney Grant, pleased; Ferguson and Mack, very well received; Zay Holland does an entertaining musical act; Amann and Hartley, fair; The Kratons were enthusiastically received.—BIJOU (Updegraff & Brownell, mgrs.)—Scribner's "Gay Maskers," pleased and Trocadero Burlesque Company, fair. KELLEY.

SAGINAW, MICH.

JEFFERS (Chester Sargent, res. mgr. Monday rehearsal 11).—Hereafter the Jeffers will give its opening performance for the week on Monday instead of Sundays, as heretofore. Last Sunday: Mavis and Mavis, good; Hanley and Sterling, sketch, original; Lillian Stifford, vocalist, pleased; Claus and Radcliff, dancing, unique and good; Jessie Couthou and company in a clever monologue sketch in which Miss Couthou shows signal ability. Black and Jones, colored comedians and dancers, scored a decided hit; Robert De Mont Trio in acrobatic comedy, a whirlwind of fun. Commencing Monday, same old, crudding Bernice and her boy mascot, a fashion plate singing act and a winner; Lloyd Spencer, comedian, original; Oberti, sensational Parisian aerial gymnast, thrilling. NENNO.

SALT LAKE CITY, UTAH.

BON TON (J. H. Young, mgr. Monday rehearsal 10).—Week Oct. 21: Eckhardt, impersonator; Billy McLean, good; Miss Dixon, banjoist, pleased; The Only Helena, song and monologue; Le May and Holmes, song and dance; Abbott, illustrated song.—ORPHEUM (W. L. Jennings, res. mgr. Monday rehearsal 10).—McMahon, "Minstrel Maids," highly entertaining; Lillian Apel, pianologue, clever; Eckoff and Gordon, musical, very good; Lee White, singer, fair; McMahon and Chapelle in "Twenty Minutes to Train Time," very funny; and Ben Turpin as "Happy Hooligan," well done. JAY E. JOHNSON.



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SAN ANTONIO, TEXAS.
MAJESTIC (T. W. Mullaly, mgr.).—De Coe, striking balancing act; Jean Laurelle, fine; Veulette and Old, thought transmission, good; "Pals," absorbing in interest; Belle Gordon, big hit; Lew Wells, comedian, twenty minutes of rapid-fire and all laughs; Howard Morris, the whistler, one of the best.
SCRANTON, PA.
FAMILY (H. R. Smith, mgr. Monday rehearsal 10:30).—Leo Steimo, fair; DeGraft Sisters, pleasing appearance; Anna Franosch and company, fair; Fields and Hanson, great; John T. Kelly, hit; Frank Battle, songs, good.—STAR THEATRE (Al Herrington, mgr.).—"Merry Burlesquers," good.
SHAMOKIN, PA.
FAMILY (W. D. Neilds, mgr. Monday rehearsal 10).—H. V. Fitzgerald, very good; Tom Lancaster, fair; The Valadons, good; Charles Bowser and company, comedy, very good; Gourley, Keenan and Gourley, ordinary; Morrissey and Rich, very pleasing.
SPRINGFIELD, MASS.
POLI'S (Gordon Wrights, res. mgr. Monday

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Writer and producer of entire production of "Star Show Girls," playing title role of "Dopey Dan."
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rehearsal 10).—One of the best bills of season, headed by Will Cressy and Blanche Dayne, in "Town Hall To-Night," which caused considerable merriment. Roland West submitted his protean playlet and made a big hit; Howard and Howard in songs and patter pleased; Tanner and Gilbert in "How to Make Love," substantial hit; Daisy Harcourt, English comedienne, sang cozier songs, very good; Golden and Hughes in a blackface skit, fair; the Le Maze Brothers, comedy acrobats, did well.—NOTE.—Mr. Cressy and Miss Dayne were tendered a reception after the performance Monday evening.
FRANK MAC DONALD.

ST. PAUL, MINN.
STAR (J. C. Van Roo, mgr. No rehearsals).—"The Tiger Lillies" opened week Oct. 28 with an enormous house which was taken as occasion for an advance in prices. The company on the whole is one of the best that has appeared this season. Foremost among the entertainers is George P. Murphy, who as a German dialect comedian is extremely clever. Next week: "The Nightingales."—ORPHEUM (J. F. Bistes, mgr.).—May Boley and her Polly Girls are headliners. Their act is extremely clever and takes well with the house. As an extra feature Mile. Therese Rena is offered; Trivollo, the ventriloquist, good; Terley in plastic poses, good; Bedini with his trick dog, good; the Damm Brothers in acrobatic feats of strength are remarkable; Ben Welch, good; John and Jennie Leslie in an impersonation sketch, fair; Jack Mill, tramp comedian, and Eddie Badger, monologist, good.
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TOLEDO, O.

VALENTINE (Otto Clives, mgr. Sunday rehearsal 10).—The headliner is a motor cycle, sort of "a loop-the-loop" arrangement. Clever and exciting. Clayton White and Marie Stuart in "Cabby No. 415" are popular. The bill is up to standard. The Buckeye State Quartet, Jos. Altonet, Kingsley and Lewis, Ed. Gray and the Majestic Trio also appear.—EMPIRE (Abe Shapiro, mgr.).—"Rose Hill English Folly" company to fair houses.—CRYSTAL (L. Raymond, mgr.).—The Merediths, remarkably clever. Holmes and Holliston in "Looking for Betty," great favorites.
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SHEA'S (J. Shea, mgr. Rehearsal 10).—Fred Walton is a pantomimist of high rank and he did work of a high order in "Cissie's Dream" and is well supported. Another feature act was that of the Four Harveys, tight wire artists; Lew Bloom and Jane Cooper got a warm welcome; Julian Rose, the Hebrew mimic, was clever. Others who made good were Holdsworths, banjo experts; Clifford and Burke, singers and dancers, and Contre and Gillette, acrobats.—STAR (F. W. Stair, mgr. Monday rehearsal 10).—The "Parisian Belles" appeared. The company is a well-balanced one.
 HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, res. mgr. Monday rehearsal 10).—Gertrude Mansfield and Caryle Wilbur, amusing; Mosher, Houghton and Mosher, acrobatic and comedy bicyclists, good;

Troga, comedienne and character singer, was well received; Polk, Kollins and Charney Sisters, pleased; others on the program are: Orth and Fern, funny comedians; Willie Weston, imitations, first rate; the Tossing Anstons, comedy acrobats, and Ethardo, equilibrist.—LYCEUM (R. H. KELLER, mgr.).—The first half week: The Empire Br.-squers, The "Star Show Girls," latter half.
 J. J. M.

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NEW LYCEUM (Eugene Kernan, mgr.).—"Americans," pleasing burlesque. Some good musical numbers by Gladys Clark and a good chorus of pretty girls.—NOTES.—Eugene Kernan, manager of the Lyceum, was suddenly taken ill and has been confined to his bed for the past week. He is improving and will soon attend to his duties again.—Frankie Metzer, "the boy agent," late of the Barnum show, is ahead of the "Americans."
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New Orleans "Times-Democrat," Oct. 8, 1906

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"Judging from the reception given the performance at the Crescent Theatre last night there may be
some dispute as to either of the stars being 'It.'"

"More than one person present thought that the Trocadero Quartet was it and not only the best
feature of the show but a very large part of all that was good in it.

"Many were surprised that these able young songsters were not given more prominence than that
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VARIETY

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NOVEMBER 10, 1906.

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WHEEL FIGHT MAY END

Meeting of the Western Wheel Held in Cincinnati Last Night to Consider Terms and Conditions for Settlement or Amalgamation with Eastern Wheel.

"HAS COST \$2,000,000, HOPELESSLY LOST."

Cincinnati, Nov. 9.

The quarterly meeting of the Empire Circuit (Western Burlesque Wheel) will be held here to-night.

Variety is informed upon the best of authority that a proposition will be submitted to the board for the settlement of the present fight between the Western and Eastern Burlesque Wheels. Harry Martell came on from New York, arriving this morning to attend the meeting.

The above despatch from Cincinnati regarding the probable settlement of the differences between the burlesque circuits is borne out by the interviews published in this issue of Variety with members of the opposing Wheels.

The concluding remarks of L. Lawrence Weber (Eastern) might be diplomatically understood to indicate that some plans are afloat, while the Western Wheel magnate who attended the meeting at Cincinnati last night, but does not wish his name mentioned, frankly says that negotiations are under way.

Without speaking officially, Variety can state that the ultimate result of the peace offering will be either an amalgamation of the Eastern and Western Burlesque Wheels, or a working agreement whereby the opposition now so dominant in the executive department of each circuit may be entirely done away with.

In the former instance the probable course would be to reduce the number of burlesque theatres and shows to a profitable sized circuit, and in this event the number of houses would make a "wheel" with too many spokes for one company to play all in a season.

For self-protection, and to prevent further or threatened opposition, the burlesque houses in cities where results have shown two can be supported would be continued, while in those towns where loss has been sustained by either section one house would be dispensed with, but still remain within the control of the faction now operating it. The paying houses outside of opposition would be retained also.

The Eastern Wheel has new modern houses along its route, under the direct management of the Columbia Amusement Company, composed of the principal Eastern members. The Western Wheel likewise owns its theatres in several cities, and this is one of the main reasons why a settlement of the fight is desired. The decreased income from the houses and the shows seriously affects the season's profits.

An amalgamation would give a circuit of between fifty and fifty-five theatres, with a like number of shows. The remainder of both theatres and shows would be thrown out of the combined wheel, causing a dropping of from fifteen to twenty companies, and from eight to fifteen houses.

The other course, an understanding, would bring opposition to an end, and with a controlling board composed of both Wheels' members, the business would be

regulated to decrease the expenses, limit the cost of production and salaries, and work together on a harmonious footing.

Another plan which has been suggested is to pool all the holdings retained by the circuits, both theatres and shows, placing an expert valuation on each, and apportioning the profits pro rata each season, the entire direction of the combination to be under a controlling board, with subcommittees to provide for suitable productions, employ the casts and superintend the theatres. This is not looked upon as entirely feasible, however.

A secret agreement may be arrived at under which, while ostensibly the two Wheels are at daggers' points, the "fight" will be for publicity purposes only, and the sub rosa understanding follow mutually agreed upon plans.

The discarded theatres will occasion no worry to the holders. Where no other disposition is made, vaudeville will be installed. The Eastern Wheel has built all its recent houses with a solution of the war in view and all possible contingencies provided for. Even in the matter of leases the prospects of a settlement were considered.

The burlesque war has been expensive to each side. Mr. Weber places the loss at \$2,000,000. Were the salary list of each burlesque company reduced by one hundred dollars weekly it would have effected a saving of \$280,000 in one season. The extra cost of production in face of opposition and the net loss in receipts when compared to previous years brings the total while the fight has been waging to this figure.

With the business heads of both circuits in consultation it is not at all a hazardous prediction to say that long before the time for next season's drawings shall have arrived the Eastern and Western Burlesque Wheels will be under one roof.

EASTERN AFTER SCRANTON.

Scranton, Pa., Nov. 9.

The Eastern Burlesque Wheel has a site in this town. McElfatrick, the New York architect, was here this week looking over the ground. The move is in opposition to the Star Theatre under the management of Alf G. Herrington, who "jumped" the Eastern for the Western Wheel at the beginning of the season.

The Star is considered about the poorest theatre of any on either burlesque circuit, and there is talk about town that the Western Wheel is looking for a site to build also.

FINED \$50 FOR SUGGESTIVENESS.

Cincinnati, Nov. 9.

A girl in Hyde's "Blue Ribbon Girls" burlesque show, playing at the Standard Theatre this week, was fined \$50 by the management for violating the house rules through singing a suggestive song to the orchestra, aided by a spot-light.

The Commercial Tribune on Monday adversely commented upon this portion of the performance.

WHAT THE MANAGERS SAY

Western Wheel Manager Admits Merger Proposition is Being Considered.
L. Lawrence Weber Thinks Solution Possible.

L. Lawrence Weber, of Weber & Rush, is acknowledged an expert upon burlesque and the present conditions. He is an important member of the Eastern Burlesque Wheel and his firm is a large holder in the Columbia Amusement Company which sways the Eastern destinies. Mr. Weber is recognized as the guiding spirit of the burlesque circuit he is connected with and his opinions carry great weight.

When asked for his ideas on the subject of consolidation or "merger" for the purpose of avoiding opposition, Mr. Weber said:

"I emphatically say: there's nothing impossible. Never has a condition become so complicated that it could not be straightened out or adjusted. Some years ago I attempted the then generally considered foolhardy task of centralizing the Japanese tea output in this country. This industry was at that time controlled by Japanese, English and American interests, which were always at variance, resulting in much confusion and money loss. Although the situation was seemingly impossible, I successfully handled it, and the business is now operated intelligently. I do not cite this in egotism, but merely to illustrate what I have said.

"It naturally follows, therefore, that I do not consider the present burlesque situation beyond solution or in a condition that cannot be smoothed out, as most people think.

"I do wish to say, however, that I think that the Columbia Amusement Company and the Eastern Burlesque Wheel will be much better off by remaining as they are rather than entering into any 'deal.'

"We feel that under certain conditions there is room for both circuits in the burlesque field, with a profitable existence for each. Provided the Wheels were restricted to a certain territory to be agreed upon with eradications in cities which can not support two burlesque houses, the situation would simplify itself, and exchanges made or means provided to change the policy of the houses to be dropped off the circuits, without considerable loss.

"I estimate that \$2,000,000 have been uselessly lost through the vanity and stubbornness of some men in the burlesque business.

"The present conflict means but one finish: the survival of the fittest. That is bound to ensue as a matter of course. The Columbia Amusement Company is particularly fortunate in this regard, for it has the added income from the houses it controls, while its members are in receipt besides of revenues from their individual enterprises."

Mr. Weber was asked if he had given any thought to the settlement of the fight, and replied:

"We have been too busy to give any thought to that. We have received no proposition, and while, as I before said, I think we are better off as we are, still, as business men, we are not so childish as to refuse to listen to a businesslike offer which would mean better returns for our circuit and our managers."

Approached for an opinion upon the present status of the rumored movement looking to a merger of the Eastern and Western Burlesque Wheels, a manager of the Empire Circuit who is high in its executive council declared, on the promise that his name be not used, that all preliminaries had been arranged for setting forth a proposition before the Empire Circuit's Board of Directors.

The details he refused to disclose, but emphatically declared his conviction that there has never been a time when the chances of amalgamation were so bright.

"A definite proposal comprising in general terms the agreement upon which it is hoped the two Wheels can come together will be laid before the board at Cincinnati Friday night," said Variety's informant. "What this proposal is I am not at liberty now to state. Nor will I say by what means the matter has arrived at this point.

"I will state, though, that this movement is not a reopening of the negotiations which were conducted last spring and which came to naught. The further consideration of merger terms comes in response to certain business conditions which are sufficiently understood to need no comment on my part.

"It will, of course, require time to bring the matter to a final conclusion. This meeting will by no means complete it. In all probability a committee will be appointed to look into the question, the committee will make its report, and after that the business of arranging the details will be commenced. This will naturally take time."

"Is it possible for the two Wheels to come together, involved as they are in contracts with house managers throughout the country, particularly in towns where there is opposition between the rival circuits?" was asked.

"Quite possible," was the reply, "although the process will undoubtedly be an expensive one. Where there are two burlesque houses in opposition in the same city it stands to reason that even if both are making money the ultimate gain would be the greater through the elimination of one. It would be rash to place an estimate upon the cost to both sides of such an arrangement, but I roughly venture \$1,000,000 will not more than cover it."

GOOD FIRST WEEK AT BUFFALO.

Buffalo, Nov. 9.

The opening week of the Garden Theatre as an Eastern Burlesque Wheel house will prove satisfactory to its management. The week's receipts will be close to \$4,000. "Paris by Night," called "The Parisian Widows" for the occasion through lack of proper "paper," is the attraction here. "The Girl in Blue" did her share toward drawing in the currency.

John Grieves' "Parisian Belles," the Western Wheel show at the Lafayette, had a counter attraction in the Gans-Nelson fight pictures until some newspaper man in town served an injunction claiming the sole rights for this burg.

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Vol. IV.

No. 9.

David B. Galla and his six college girls will be seen in a new act at Keeney's next week. Jack Levy is booking the feature.

Hubert D. Heuck, vice-president of the Empire Circuit (Western Burlesque Wheel), celebrated his seventy-second birthday at Cincinnati a week ago.

Willard Simms in "Flinders' Furnished Flat" has been booked for the Palace in London commencing in April. Continental engagements may follow. The foreign time was arranged by Wm. L. Lykens.

The H. B. Marinelli office has inaugurated a burlesque branch for bookings, with G. W. Albers in charge. Mr. Albers will combine the duties of looking after Arthur Prince's interests on this side also.

Al Sutherland, the agent, did not sail this week. Owing to a fire at the Toronto Exposition Grounds, Dr. Orr, the director, who was to have accompanied Mr. Sutherland, could not leave on scheduled time and the departure has been delayed.

Russ Whytal played the Olympic at Cincinnati this week in "At the Threshold," assisted by Harry Redding, Beth Franklin and Sara Lewis. They composed

the stock vaudeville company at the Albaugh in Baltimore. Mark Luescher "farmed" the sketch company out for two weeks, after which it will continue alone.

Frankie Bailey is in town this week and says that her burlesque engagement, while satisfactory in many ways, is such hard work that she has lost thus far fourteen pounds. At this ratio of loss Miss Bailey will resemble thin air by the end of the season.

Corinne Frances, formerly in vaudeville with her father, William A. Mason, closed last week with the musical show "Violette" in New Orleans and will come back into vaudeville with a single singing act. Mr. Mason is ill in the New York Hospital, where he recently underwent a slight operation. He will be quite recovered in a short time, when he will show a new act

America is about to be visited by another European giant in the person of Henri Cot, a Frenchman, twenty-three years of age, weighing close to four hundred pounds and standing eight feet seven in his stockings. Unlike Machnow, Cot is said to be possessed of his mental faculties and is very robust physically.

When Mayme Remington and her "picks" played the Chutes in San Francisco objection was made by the hotel Miss Remington was stopping at to housing the colored youngsters. In the extremity Miss Remington, Manager Morrissey and Press Agent Phil Hastings decided the incubators would be a suitable domicile, and the "picks" were so delighted with their homes that Miss Remington had difficulty coaxing them out for each performance. The publicity received from the incident helped some also.

REGARDING INCORPORATION

In the advertising pages to-day Variety announces the formation of a stock corporation, and invites subscriptions to its stock, setting forth the reasons, and the mutual benefits to be derived from such an organization. The idea of a co-operative artists' paper originated with the birth of Variety itself, but was not made public through the resolve of the founder of this paper that we would first prove to everyone's entire satisfaction that a theatrical newspaper conducted on the policy of fairness and for the artist could be successful.

This has been done. It was evident within three months from the date of initial publication. The variety artist has been the main support of Variety through advertising and the universal interest taken in the paper. We have been in receipt of hundreds of letters offering suggestions, giving valuable information and proffering any assistance. The letters have not been restricted to any one locality, and attested that the variety artist as a body appreciated Variety, understood that it was endeavoring to follow a set principle, and stood in fear of no one.

The first anniversary occurs December 15, and on that date we will mark the event by taking in as co-partners in a stock corporation all artists and others who may feel that they would like to have a direct interest in the paper; that they were a part of it, and knowing whatever efforts were exerted to better the paper in any way would be given for their individual interest, as well.

The incorporation of a stock company will bring more variety artists into one company than would ever probably be brought together by any organization in this country. No distinction will be made in the distribution of stock. Anyone who makes application and is believed to be sincere in his regard for the paper, whether as an investor or worker or both, will be allotted stock. The benefits of this plan have been set forth in the advertisement.

in which Mrs. Mason and two of their children will have parts. The act will be called The Four Masons.

It is denied by the management of Edwin Arden that he is going into vaudeville. They claim that he will resume his tour in "Genesee of the Hills" as soon as a New York opening for the piece can be secured. At present there is not an available theatre to be had in the metropolis.

James Cunningham, the "dude" of the Empire Comedy Four, packed his trunk in Baltimore last Sunday night in a hurry to catch the train for New York. He was in his dressing room in his underwear performing the hasty task and after the expressman had taken away the baggage Cunningham discovered that he had put in his trousers. The remainder of the quartet left him behind. He finally reached New York late Sunday with a pair of trousers said to be a cast-off of J. L. Kernan.

The burlesque companies playing Brooklyn are cutting their shows up considerably for Sunday performances owing to the concerted protests of the clergymen of the Baby Borough against Sunday shows. At the Star announcement is made at every performance that the whole show will not be given, but that various feature acts will be added to make up the deficiency.

Harry A. Bailey, who has grown immensely popular as the manager of Weber & Rush's Army Theatre at Binghamton, N. Y., in its first variety season, likes the town notwithstanding the foolish questions hurled at him while the theatregoing portion of the public is becoming vaudevilized. Last Monday a feminine voice inquired of Mr. Bailey over the telephone, "What have you this week?" "Vaudeville," answered Mr. Bailey. "Oh! pshaw, he was there last week," said the voice. "I know," replied Bailey, "but he has a new act now. Come over."

What some resident managers consider a perquisite of their position is an excess of baggage transfer charges collected from artists playing at their houses. A rate is fixed by the transfer company for hauling "in and out" from the theatre to the depot. Usually it is 25 cents. The manager charges 50 cents and believes he is legitimately entitled to the difference. Where an act has several pieces the charge becomes exorbitant.

There are any number of acts playing three shows a day in the continuous houses who think if they were given a favorable opportunity at some performance during the week, with a position affording an orchestra and an audience, that a more true report could be made of the reception by those in front. As it is, the early acts must play to a piano and empty chairs, with no incentive for energy. The Western houses where three or four shows are given daily treat all artists alike, and there is no favoritism or "elite" on the bill. In the East, though, a distinction is made.

A female juggler and strong woman is creating somewhat of a sensation in Berlin at present. She is named Alba and in addition to the regulation feats of dexterity and strength performed by men has a trick worth recording. Across her shoulders is placed an iron frame resembling a dairymaid's yoke of antique design, to each end of which is suspended a bicyclist mounted on a wheel. She begins to revolve, slowly at first, gradually increasing the speed of the revolutions until the riders assume a horizontal position. Meantime, to heighten the effect, the riders continue to pedal rapidly while in the air.

Few artists object to playing Tony Pastor's theatre owing to the reduction in salary that follows that engagement. As a matter of fact the largest and best known real variety acts consider it a pleasure and a honor to head the bill there. Sometimes, though, an artist takes the financial end into the question without giving thought to the open Sunday that follows the Pastor week. No shows are given by Mr. Pastor between Saturday and Monday. An act playing there may work wherever it pleases on the Sabbath, with the net remuneration for the week, adding the Sunday revenue, more than equalling what he might have received elsewhere in the city at the "fourteen-a-week" houses.

Usually at Keeney's Theatre in Brooklyn a goodly crowd assembles, especially for the night performance. The house has become a popular resort for "social clubs." There is a dance hall connected with the theatre. It is customary weekly in that part of Brooklyn for each club to appoint a "committee" to make arrangements for the rental of the hall. The "committee" (usually composed of all the club's members, with a few friends added) calls on Mr. Keeney in a body. 8:30 is generally the hour selected, and after arrangements are completed the affable manager invites the crowd in "to see the show," giving the orchestra a well-fed appearance. One club has engaged the dance hall for sixteen evenings, a different member of the "committee" acting as spokesman each time without Mr. Keeney having discovered the deception.

MORRIS GIVES UP SHUBERT TIME.

There will be no more William Morris vaudeville companies travelling over the open time of the Shubert Brothers' theatres. The past experience did not prove profitable, and when the subject was broached by the agent to purchase the leases of several of the houses on the Shubert route the final arrangements were delayed so long that Mr. Morris became impatient, throwing up the entire affair; both the contemplated purchases and the bookings.

The papers had been drawn for the transfer of Shubert theatres in Newark and Milwaukee to one of the managers booking through the Morris office. At the last moment the Shuberts entered a stipulation that the manager of the Newark house be retained. Some concession was also demanded for Milwaukee. The papers for neither house were executed.

Lee Shubert said early in the week that his firm had no idea of disposing of any theatres to the Morris faction, although at that time the instruments ready for signature were in his office. Mr. Shubert added that the present arrangement for bookings with Morris would be continued. In both instances he seems to have been mistaken.

ST. LOUIS CO. HOLD MEETING.

Cincinnati, Nov. 9.

A meeting was held this week of the St. Louis Realty Company, which will build the new Orpheum Theatre in that city for vaudeville to be directed by John J. Ryan. The meeting was held to look over the plans drawn by Mr. Bonsarck. They were approved and work will be immediately begun.

Those present at the meeting were Messrs. John J. Ryan and R. K. Hynicka, of Cincinnati, and Messrs. Oppenheimer, Nelson and Bonsarck, of St. Louis. After remaining in town for a couple of days enjoying the hospitality of their local partners, the St. Louis men left for home determined to push the building proceedings for an early opening.

GOLDIE MOHR PRACTICING.

The widow of Alan Wood, whose death revealed the marriage, is rehearsing in her sumptuously furnished apartment for a vaudeville tour.

Goldie Mohr is the actress who received the bulk of Mr. Wood's estate, and providing Mark A. Luescher decides that Miss Mohr is a capable attraction he will book her. If she enters into the realms of "drawing cards" Miss Goldie will have a costume for her first song costing something like \$8,000. After that a change will be made to a gown plated with 22-karat gold. For the third number Miss Mohr will wear a jet dress, excepting that, instead of the ordinary simple shiny jet on the material, there will be small diamonds, not one weighing less than a half a ton.

The coming vaudeville debutante is determined that her wardrobe shall be raved over. Perhaps Mr. Luescher suggested the "rave."

Martin Beck, general manager of the Orpheum circuit, recently tendered a dinner at Rector's in Chicago to Julius Steger. The tender was accepted and Messrs. C. E. Kohl, J. J. Murdock, O. F. Weber and A. L. Levering were declared qualified to join the party.

LYONS' SCHEME CAUSES TALK.

London, Nov. 2.

The scheme of Joseph Lyons, head of the famous refreshment firm of Lyons & Co. (Ltd.), to develop a circuit of halls on lines distinct from any yet attempted has caused any amount of talk over here, and seems to be developing some opposition among the "Syndicate" managers, who are asking where he will secure his talent.

It is Lyons' individual venture, the firm not being at all interested. Mr. Lyons claims that the keynote of his success will be "refinement" without the usual bar attributes or any other feature that may be objected to.

Without giving the slightest heed to the managers' remarks about American acts and their high salaries, Lyons says he will look to America for the major portion of the acts. He says the scheme is no dream or air castle. Ground has been broken on Regent street for the first house, and a half dozen halls will be erected in a year's time.

It would not be a cause of surprise here if the Palace passed into the possession of Lyons before a year has flown by. Artists are not rushing into long contracts in view of the possible opposition.

Mr. Lyons is a multi-millionaire, and with his policy of paying money for attractions it is believed that his scheme if eventually successfully placed in operation will work a reform in the variety business in London.

LILLIAN RUSSELL WAVERING.

Undecided as to what department of theatricals she will enter for the remainder of the season, Lillian Russell is believed to favor vaudeville, notwithstanding contrary reports when Variety printed at the day of the disappearance of "Barbara's Millions" that the beautiful Lillian would likely entertain an offer.

The troublesome point to Miss Russell is whether she shall again essay the variety stage as a singer or with a sketch. Casual comment says "sketch," for it adds, "Miss Russell has the real vaudeville atmosphere clinging to her fair self. She acquired it while playing at Weber & Fields, and with a suitable playlet of the light and airy style could safely carry herself over the rocky way."

Vaudeville has a fondness for Lillian and when it can observe her moving over the stage instead of boring holes with her French heels in one spot it will develop a liking that may hold her permanently.

WOULDN'T PLAY MISS LOFTUS.

After having billed Cecelia Loftus all over the Bean-town, circus-shape, she was not permitted to open in Boston this week. Miss Loftus' agreement with her managers forbids the artist giving imitations in vaudeville, and a sketch was selected for the offering.

A special performance of the playlet was given at the Hudson Theatre late last week, and P. F. Nash, of the United Booking Office, attended to look it over. One look seemed plenty and Miss Loftus has in rehearsal another short piece which will be produced in a fortnight—perhaps.

The new sketch will be called "The Lightning Express." All properties and accessories will be supplied by Charles Frohman.

LYRIC SALE TO OPPOSITION DENIED.

Cincinnati, Nov. 9.

The reported sale of the Lyric Theatre property in Cleveland, O., to Messrs. H. M. Ziegler and Max C. Anderson, of this city, was denied by Ben Heidingsfeld, attorney for the vaudeville managers, upon returning from Cleveland, where he had gone, supposedly to close the deal.

The property is leased to the International Theatre Company of Chicago and the present term does not expire until 1900. It is admitted by Mr. Heidingsfeld that the theatre has been sold and that the consideration was \$200,000.

He said this week to a VARIETY representative:

"I've purchased the property for myself and my two cousins as an investment. It is for sale to any one if a profit is offered. The larger the better. Messrs. Anderson and Ziegler nor any other theatrical managers are concerned in the transaction."

WINTER GARDEN OPENS.

New Orleans, Nov. 9.

Thomas Preston Brooke and his Chicago Marine Band were greeted by a large crowd on the opening night at the Brooke Winter Garden. The winter garden was built especially for Mr. Brooke. It is 100 feet wide by 180 feet deep and the centre is 60 feet clear, without posts. The building is of steel and brick and has its own lighting and heating power. Seating capacity of the first floor with the tables arranged is 1,400; galleries will seat 700.

The building has been leased for five years at \$12,000 yearly, with the privilege of another five at \$15,000. Concerts will be given every evening and Sunday afternoons. Twenty-five cents admission is charged. Drinks are served at the tables. Nat J. Moore is treasurer and business representative.

SAN FRANCISCO BOOMING.

San Francisco, Nov. 9.

Everything is booming in this town and money is plentiful. Grauman's, National, Novelty, The Mission, Empire, Lyric and Orpheum are giving vaudeville to good business. The new Orpheum now building will be a modern fireproof building equaling any theatre in the country. There are three skating rinks in the city, all drawing profitable patronage.

KEENEY IN NEW BRITAIN.

New Britain, Conn., Nov. 9.

The Majestic Theatre here, formerly under the management of H. H. Jennings, has been sold to Frank A. Keeney, the Brooklyn vaudeville manager.

Mr. Keeney will take over the house November 19, when vaudeville only thereafter will be presented, booked from the Morris office in New York. The seating capacity is 1,600.

ORANGE NOW HAS VAUDEVILLE.

The Orange Music Hall or theatre under the management of Currier & Daniels will play vaudeville commencing Monday, November 12, probably for the remainder of the season. Bookings will be made through the William Morris office. The house has a seating capacity of 1,000.

Brindamour, the jailbreaker, will be the headliner on the opening bill.

CHAS. WRAY DEAD.

Seattle, Nov. 6.

Charles Wray, booking agent at this point for the Sullivan-Considine circuit, died last night.

Charles Wray has been a booking agent for several years. Prior to his connection with the Sullivan-Considine circuit, with which he has been since its inception, Mr. Wray conducted his own agency at San Francisco. His headquarters for the circuit have been at Seattle. He was about forty-five years of age at the time of death and was one of the most widely popular vaudeville men in the West.

Al Onken, formerly manager of the Family Theatre on 125th street, is on his way to Seattle to take charge until a successor to Mr. Wray has been permanently appointed.

LOUISA PAYNE WRAY DIES.

At the age of eighty-two Louisa Payne Wray, wife of William Wray, died this week at her daughter's home in Sand Lake, N. Y. Mrs. Wray was a variety actress of the old school and played at Tony Pastor's Bowery theatre over forty years ago.

William Wray, her husband, was the original "Lively Moke," a type familiar on the variety stage in the long ago. Ada Wray, the daughter at whose home her mother passed away, is the widow of Johnny Wild.

ONE SUCCESS; ONE FAILURE.

Two vaudevillians of the feminine gender lately left the ranks to tempt fate in the legitimate and the result has been an "even break" for vaudeville, which will regain one.

Valeska Suratt, formerly of Gould and Suratt, has, it is said, scored the hit of the entire cast in "The Belle of Mayfair," where Miss Suratt is playing the leading part.

Grace LaRue, formerly of Burke and LaRue, did not create any enthusiasm at the Casino Theatre last Saturday night at the first performance in New York of "The Blue Moon." Miss LaRue was undoubtedly nervous, and besides in her first number was required to wear an exact duplicate of the military costume worn by Clara Morton, of the Four Mortons, for the past two years.

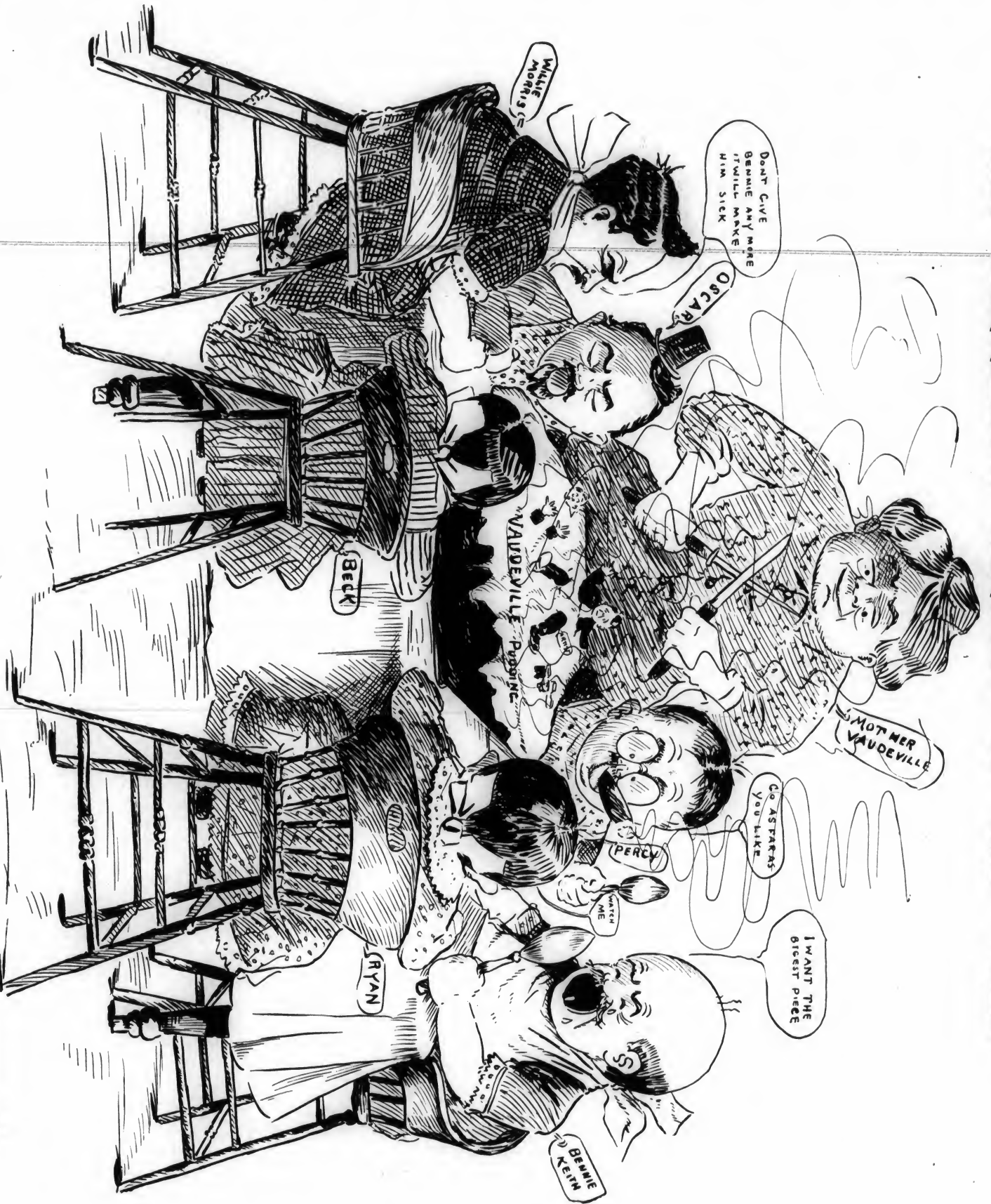
The piece itself was a handicap. Allan Dale, the critic, said: "The Blue Moon" is a piece of cheese." That critic also said that "Grace LaRue probably got in the wrong car without a transfer."

Miss LaRue left the show after the first performance. She explains that a desire to return to vaudeville robbed her of any ambition to gain praise in the Shubert production.

MRS. BROWN POTTER'S BIG DEMANDS.

It is not likely at this time that satisfactory arrangements can be made by which Mrs. James Brown Potter will be brought to America for a vaudeville tour. Her latest demand is that she be given a contract for \$1,500 weekly for a period of thirty weeks. While the price is within reason, the thirty weeks is one part of the contract that vaudeville managers do not care to enter into. Managers—vaudeville ones, at least—don't tie themselves up for \$45,000 every day.

LEO CARRILLO'S CARTOON OF THE WEEK



Leo Carrillo
1906

NO CHANGE IN "HIP" MANAGEMENT.

The rumors that Thompson & Dundy, the former managers of the Hippodrome, might replace the Shubert-Anderson firm in the direction of that amusement place were vigorously denied by Lee Shubert this week.

"There is no such possibility," said Mr. Shubert. "We hold a ten-year lease; the business is satisfactory; we are satisfied with our property, and shall continue the management of the Hippodrome to the expiration of the term."

EASTERN LEASES CLEVELAND'S EMPIRE.

Cleveland, Nov. 9.

The Columbia Amusement Company of New York City, acting for the Eastern Burlesque Wheel, has leased the Empire Theatre. The Eastern Wheel shows have played at this house right along, but the management has not been under direct supervision of the amusement company which now claims it as its own.

HART JOINS LASKY & ROLFE.

Max Hart, formerly connected with the booking office of Al Sutherland, has accepted an engagement with Lasky, Rolfe & Co. to take charge of the booking end of the firm's vaudeville ventures. Mr. Hart enters on his new duties Monday.

The absence of Jesse L. Lasky, of the firm, who leaves for Europe in about two weeks, necessitated some one to replace him.

FOUR MORTONS FOR A WEEK.

Boston, Nov. 9.

The headliner at Williams' Orpheum Theatre next week will be the Four Mortons, engaged especially for this house for one week only.

Owing to the theatre where the Morton show, "Breaking Into Society," was booked for next week being in an uncompleted condition, the vaudeville date was accepted to fill in the open time.

BOTH WELCHES STARS.

In January next Joe Welch, the Hebrew comedian, will again take to the provinces in "The Shoe Maker," by Hal Reid, under the management of Gus Hill.

The same manager will next season star Ben Welch, Joe's brother, in a piece yet to be written, the principal character of which will be an Italian, to be played by Mr. Welch.

COMEDY CLUB'S BIG SHOW.

The first public entertainment to be given by the Vaudeville Comedy Club will take place on December 23 (Sunday) night at a large Broadway theatre.

Extensive plans are being made for an amusing and lengthy program, the club being well equipped for that purpose. The production complete will be made by members.

WESLEY AND PINCUS AGENTS.

Louis Wesley, formerly of Reich, Plunkett & Wesley, and Jos. Pincus open offices to-day in the Shubert building at Thirty-ninth street and Broadway.

A general booking office will be conducted by the new firm, both members of which are well known. It is understood that Reich & Plunkett will continue in business.

VERBAL CONTRACT DIDN'T HOLD.

With the handicap of having to appear minus a portion of his music and some instruments, Amer and his English military band opened at Weber's Music Hall on Monday. The program was made up of equal parts of classical and popular selections, all splendidly executed. The soloist is Miss Edith Serpell, who sang acceptably Tosti's "Good-Bye," "Killarney" and Nevin's "The Rosary." Probably the most popular portion of the program to the appreciative audience on Monday evening was a medley of patriotic American airs.

Mr. Amer and his band were booked to play this week at B. F. Keith's theatre in Philadelphia under a verbal contract. When Mrs. Langtry scored so strongly in the Quaker City it was decided at the last moment to retain her for a second week, and the English military band was "cast out" without further ado.

LUESCHER WAITING.

Whether the Berkeley Lyceum Theatre shall pass into the possession of Mark A. Luescher depends to great extent upon Mr. Luescher's ability to secure several foreign acts he has in view.

Arrangements have been made agreeable to Ada Reeves, the English comedienne, whereby she will come over here on an eight weeks contract at \$2,000 weekly. Jennie Jacobs, the London agent, settled that by cable this week.

Tortajada, the dancer, will also make an American visit through the same agency, but Luescher is still waiting, bent upon securing an attractive bill for some time to come before he will attempt the direction of the bandbox theatre.

MORRIS BOOKING IN CANADA.

Hamilton, Ont., Nov. 9.

The Savoy Theatre, under the management of Wm. Stroud, will play vaudeville commencing Monday. William Morris, the New York booking agent, will place the shows.

Rice and Prevost head the opening bill with Milton and Dolly Nobles. Les Bruns, Duncan, the ventriloquist, Ferrera and his dog, Georgia Clark and St. John and Le Fevre are also announced.

The Savoy will play vaudeville for the remainder of the season.

CONSIDINE IN BUFFALO.

Buffalo, Nov. 9.

John W. Considine, of the Sullivan-Considine circuit, was in the city yesterday on business connected with the new theatre to be built here by the Ryan interests.

Mr. Considine is on his way to New York and left here last night for there.

BURLESQUE RECORD GOING.

The house record at the Star Theatre in Brooklyn will receive a body blow this week. Fred Irwin's "Majestics" are playing over there and the receipts can not fall below \$6,200 unless the theatre burns down right away.

This will give Mr. Irwin the Star's blue ribbon, but some credit must be turned over to the "Rocking Chair Girls," a foreign act booked by the Sheas, which is the "extra attraction" with the company.

VAUDEVILLE ACTRESS DESTITUTE.

Word comes from London that Edna L. Kollins, well known in variety circles over here as a whistler, is in destitute circumstances at 91 Paulet road, Camberwell, S. W., in the big English city.

Mrs. Kollins has been fortunate in finding a lenient landlady who has cared for her and her two small children until a bill of some \$60 is owing, but the actress is unable to make payment or any provision for her children's or her own welfare owing to a lack of funds. With the additional misfortune of lung trouble oppressing her, Mrs. Kollins is in a sad plight.

Funds are being raised to relieve her financial stress and contributions forwarded in care of Variety or any reputable agent will be promptly remitted.

Mrs. Kollins is the wife of Stuart L. Kollins, of Polk, Kollins and the Carmen Sisters. Owing to her ill health Mrs. Kollins is unable to appear upon the stage.

HYMAN LEAVES NOV. 17.

Sydney M. Hyman, who has been in New York the last two months booking acts for his South African halls and some of the best London vaudeville theatres, will return to England on November 17. Mr. Hyman has secured some twenty large acts. He will return early next year in search of more novelties.

Mr. Hyman has arranged with Robert D. Girard, of 1265 Broadway, to act as his representative over here. Artists wishing to go over to the other side may call upon Mr. Girard for any information.

Mr. Hyman not only represents theatres in South Africa; he also books with every vaudeville house of note in England. Through Mr. Girard there will be a constant interchange of acts with America, England and South Africa.

AGENT SUES ARTIST.

The New York Vaudeville Contracting Company is plaintiff in a suit to recover \$750 forfeit against S. Venella, trainer of an animal act called Venella's Boxing Stallions. The papers, which were served this week, set forth that Venella entered into contract with Henry Meyerhoff, manager of the Company, to play fair engagements in September. Each fair was contracted for separately and Meyerhoff alleges that the trainer cancelled three of these dates. The contracts provide, it is alleged, for the forfeiture of \$200 for each cancellation in this way, and it is this amount that the agency seeks to recover.

KEITH IS LICENSED AGENT.

A permit to book has been issued by the Commissioner of Licenses in New York City to B. F. Keith.

Under that official declaration that the manager is a vaudeville agent as well, the United Booking Office and its kindred circuits are pursuing the calm and peaceful booking way, the one license doing full duty for all.

TWO MORE "LEGITS."

Two "legits" will probably be seen in vaudeville in the near future. They are Joseph Wheelock, Jr., and Aubrey Boucault. Young Mr. Wheelock's season in "Just Out of College" closed on Saturday, and on the same night Boucault's tour in "The Greater Love" came to an abrupt termination.

LYKENS LEAVES THE FIRM.

The firm "with branch offices in every city" has lost William L. Lykens, who was one of the charter members of the magnitudinous concern. Robert Grau, Freeman Bernstein and W. W. Ely are left. There are possibilities that it will "listen" like the story of "first there were four and then there were three," running on down to the cipher.

Mr. Lykens has resumed his former office with E. M. Markum in the quarters of Charles K. Harris at 31 West Thirty-first street, where he will book hereafter only for the Keith circuit and the time for the managers receiving acts from the United Booking Office.

Rumor said that Robert Grau would also leave the firm. That was to have occurred early in the week, but the cold weather arriving suddenly caused Mr. Grau to hesitate.

SEASIDE LIKES "BILLY" GOULD.

Atlantic City, Nov. 9.

William Gould is playing Young's Pier this week, "breaking in" his new single act. The patrons of the Pier theatre have taken a large liking to Mr. Gould at each performance. He is singing five songs, the closing one being his own composition, called "You Were Made for Me." It brings three encores regularly.

There is a new Western musical act on the same programme. Verdon, Perry and Wilber is the trio's name. An Eastern success is predicted.

The latest date set for the opening of the proposed Nixon & Zimmerman Hippodrome - theatre-music-hall-roof-garden-restaurant and office building is July 4 next. The site for the combination building is still here.

DAIZY BREAKING RECORDS.

Cleveland, Nov. 9.

La Belle Daizy (The Red Domino) has been breaking records at the Lyric Theatre since the opening matinee last Monday, which drew \$200 more than any Monday afternoon show ever given at the house. The house record has been broken at each performance since. It is expected that La Belle Daizy's engagement will bring at least \$5,000 into the theatre for the week, going above the former high figure by at least \$1,500.

The bill this week will cost the Lyric management about \$2,500, a considerable leap from the salary list of \$600 under the former "three-a-day" plan.

"CONTINUOUS" IN CINCINNATI.

Cincinnati, Nov. 9.

A rumor has gained circulation that the Majestic Concert Hall will shortly be leased by Eastern parties, and conducted as a continuous vaudeville theatre. Boll & Taylor, architects, have been employed to draw plans.

Owing to the building laws, some difficulty may arise which will prevent the matter from being consummated. Mr. Taylor admits his employment to draw the plans.

CHARLES WARNER IN A WEEK.

Charles Warner, the eminent English character actor, will arrive here about next Thursday. He opens at a Williams house on December 8.

"HIP'S" CONTRACT SWEEPING CLAUSE.

The second clause in the Hippodrome contracts is causing considerable discussion among foreign artists over its sweeping nature. Under the contract as it now reads an artist may be booked for the New York Hippodrome, but by virtue of this clause may be played wherever the Hippodrome management may direct.

Some "dumb" acts who are booked with circuses in the summer have read the Hippodrome contract submitted and figured that should Max C. Anderson, one of the managers, decide to send their act to either of his Western houses, or play it over the Eastern or Western time of the United Booking Office, with which Mr. Anderson is connected, their value to the circus managers would be lessened.

Another side of the question which has appealed to the artists is that, while ostensibly they may be booked for the Hippodrome, vaudeville time only will be offered, and circuits upon which time might not be accepted otherwise would be played if the contract was lived up to.

Mr. Anderson, who is the only vaudeville manager concerned in this clause of the contract, favors it largely through the feature acts he may obtain for his own vaudeville theatres in Cincinnati and Indianapolis.

The clause referred to reads as follows:

"The artist hereby agrees to permit said employers (New York Hippodrome) to contract with any theatre, circus, music hall or any club in America for the services described in this contract to be performed by the artist and everything appertaining thereto at any time during continuance of same, providing the said employers pay such expenses as railroad and steamship fares and transportation incurred thereby."

STUART BARNES EXPLAINS.

Stuart Barnes asks to be set right in the matter of his controversy with Leah Russell at the Grand Opera House two weeks ago.

"I heard Miss Russell tell a story," says Mr. Barnes, "which I had bought from Julius Tannen and to which I thought I owned the exclusive right, as I had paid Mr. Tannen \$150 for that privilege. I protested to Miss Russell and she declared that she had paid Dave Lewis for the story. I have since learned that this person is not Dave Lewis, the actor, but an attache of a Broadway music publishing house, who had doubtless imposed upon Miss Russell."

PAULINE HALL REHEARSING.

Immediately following her desertion of Thos. Q. Seabrooke in his vaudeville offering, Pauline Hall, operatic prima donna, commenced rehearsals for a new act she will give to vaudeville in which four young men will be engaged.

Last Sunday night at the Amphion in Brooklyn Miss Hall helped to entertain the audience, as did also the Savoy Quartet. The members of the singing four are now announced to be the support of Miss Hall in her forthcoming tour.

IDA HAWLEY WANTS A TRY.

Ida Hawley, late of "The Blue Moon," is anticipating a vaudeville trip. A demand for services has come from several points of the theatrical compass, but Miss Hawley has a longing to bathe in the self-managed swim for awhile.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Eau Claire, Wis., Nov. 6.

Editor Variety:

We want you to listen to our experiences at the Alvarado Theatre in Bay City, Mich., last week. The house is under the management of Sam Marks and his brother Charles. We hope you won't laugh at the idea of two men having to run one theatre playing four acts, but we have a standing offer to bet that the Marks brothers, single or as a team, know more about anything you can mention than they do about the show business.

One "act" on the program is listed as "You will laugh next week." We are acrobats, so we didn't feel hurt over that, but it was a good show, even if the house staff from manager to candy boy takes up the most space in the descriptive circular.

The Alvarado Theatre is some show-house inside, but all it needs under the present regime is an obituary notice. The principle is "get the money," and when the public won't pay, why they get it from the other end.

We don't like to talk about ourselves, but we are Al artists and had a contract at Bay City which we filled to the alphabet. Owing to the fact that we had a long "jump" we asked Mr. Marks to kindly allow us to open the show Saturday night and he said he would. We asked him early enough in the week so that he could rearrange the four acts by Saturday, but when Saturday came around Mr. Marks concluded to run a Sunday concert, as a family he knew was coming into town in a body and he said they would surely come to see the show. It looked like six paid admissions sure, and Marks confidentially told us that he knew the moving pictures would draw the family in. Well, Marks did not let us open the show, although we had the railroad company hold the train for ten minutes, had our baggage checks and sleepers and such action we deem petty and unprofessional. But what can you expect from hard losers?

DeMora and Graceta.

Brooklyn, Nov. 6, 1906.

Editor Variety:

There sure seems to be an epidemic of piracy sweeping o'er the profession this season. Can you imagine a man so mean as to pirate the very nose from your face? As you know, in my character of a "legit" I use a long putty nose, which Mr. Jenny, our comedian, turns up and which is always a big laugh. Now I claim this to be original with me, and I am informed on

good authority that a certain "Comedy Four" (?) playing in New York last week have purloined my nose and are using it in the same way. Will you kindly publish this and possibly they will "cut it out."

Jack Roland,
Basso with Empire Comedy Four.

Vancouver, B. C., Oct. 29.

Editor Variety:

I read in your paper a letter regarding the origination of dancing upside down. Contino and Lawrence claim to have been the originators of the idea. Now they may be perfectly sincere, but they were not the first. I remember distinctly of having seen it done at Harry Williams' Academy of Music, Pittsburg, twenty years ago.

Regarding Mr. Keough's claim to be the first to appear in a protean sketch in vaudeville, he was antedated so far before that I believe he laid claim to that distinction for the mere purpose of arousing newspaper controversy, in which he seems to have been very successful. We do not have to go back to the days of Mrs. Barney Williams. Why is it that no one remembers Johnstone Bennett in "A Quiet Evening at Home"? I appeared with her frequently as far back as twelve years ago. Mr. Keough says he did it only eight years ago.

John H. W. Byrne.

Chicago, Nov. 6.

Editor Variety:

While I was absent from the company at Mt. Clemens, laid up with rheumatism, Edmond Hayes, with the kind assistance of his very cunning manager, Gus Liening, deliberately enticed two people from my act whom I have had for several seasons.

This was my third contact with Mr. Hayes, and I am certainly going to make this one count.

In regard to these runaways I wish to call your special attention to one in particular, namely, Eddie Johnson.

He came to me about four years ago, penniless and useless. This assertion I can prove by Bill Webb, of the Four Webbs, and hundreds of others. I have made him what he is. Hence his manner of showing gratitude.

As for Edmond Hayes, called "The Wise Guy," all I have to say is he did not show his "wisdom" in his actions toward me.

Harry C. Prentice,
Of the Original Prentice Trio.

PLAYED ONE SHOW.

Billed as the headliner at Pastor's this week, James Witt Dougherty, reputed to be a wealthy Californian, came on to New York with quite an elaborate production called "At the Garden Gate" with a cast of two under his charge.

Mr. Dougherty, his company and sketch played the Monday afternoon performance at the theatre. After his time limit had expired the Westerner informed the manager that, meeting no objection, he would refrain from finishing the week's engagement. Mr. Pastor acquiesced.

ALVARADO IS CLOSED.

Bay City, Mich., Nov. 9.

The Alvarado Theatre here, which has been giving vaudeville, will in all probability go over to melodrama. The house is closed temporarily while Sam Marks, the owner and manager of the house, is in negotiation with a prospective lessee. A stock company may be organized to play melodrama. Marks started with high-priced bills and a corresponding admission scale. He lowered the prices two weeks ago, but the venture was not a financial success.

"SKIGIE" AT BURLESQUE AGAIN.

Sees the "20th Century Maids" at the Dewey and Says "Very Rot-ten."



("Skigie" is a boy eight years old. Having been a constant attendant at vaudeville theatres since the age of three, he has a decided opinion. "Skigie's" views are not printed to be taken seriously, but rather to enable the artist to determine the impression he or his work leaves on the infantile mind.)

That was a very rot-ten show ("20th Century Maids," Dewey Theatre, November 6). I liked the first piece better than the last, but there's nothing in the show anyway. In the last part somebody would stick his finger in the air and then shoot a revolver and that's all they did, just shoot and I don't see anything funny in that and one girl sang "Waltz Me Around Again, Willie" (Grace Foster), and four or five men in the audience sang with her and then there was one girl who didn't look like a girl but had a face like a monkey (Mamie Diamond as "Mrs. O-What-A-Mug") and they put the fellows in jail and they broke out and there was a make-believe cow on the stage and then a big fellow with no neck came out (James Morton) and a girl (Miss Diamond) kept slapping him on the face while the audience laughed.

They had a line of girls and there were two big ones on each end and the little girls were in the centre and they had the games you play in summer ("Athletic Girls"). Some were good looking girls too, and they danced a couple of times, but I didn't know what they were doing half the time and I liked the Jew fellow (Jos. K. Watson); he was the cow.

And they had some acrobats who weren't acrobats at all but jugglers (Cornalla and Eddie) and there were a lot of the girls dressed up like clowns with another one in front (Toma Hanlon) and they looked all right and that's all there was to the show. Six fellows and girl sang a song and one fellow kept on saying "Why does a chicken cross the street?" and a lot of bum jokes like that were handed out.

The best part of the show I liked was when I went out between the acts and put a cent in a slot machine down the street.

ADDING ONE MORE IN MARION.

Marion, Ind., Nov. 9.

Another vaudeville theatre to be called "The Bell" will open here November 19. It will be booked, 'tis said, from the Western Vaudeville Association's offices in Chicago.

People do not start suddenly over Marion's tremendous growth, but it has three vaudeville houses, with two "five-cent" shows. For this reason alone the public-spirited citizens of this town are clamoring to have Marion placed upon the map.

MISS RITCHIE IS WAITING.

Not desiring to have Variety, which first announced her return, "corrected" on an important item, Adele Ritchie kindly consented to play vaudeville, and has constituted Ed M. Markum both her press representative and booking agent.

The booking end is a new departure for Mr. Markum, who has acted as Miss Ritchie's publicity promoter for some time. It is not that the spirituelle Adele made the appointment for economy's sake, as the fetching little singer can stand a slight commission out of the \$1,000 or more weekly she believes vaudeville is willing to pay for her services.

SHAPIRO-REMICK SUIT SETTLED.

The lawsuit entitled "Shapiro vs. Remick" brought by Maurice Shapiro against his former partner, Jerome H. Remick, under the allegation that certain moneys were due the plaintiff for royalties on sheet music sold by Remick & Co. in foreign countries was settled out of court this week, Mr. Shapiro receiving a satisfactory amount.

The case was on the current court calendar and would have been reached about Thursday. On Tuesday Remick's attorney suggested to Shapiro that they "get together," which was done, and the settlement followed, a condition of which was that the clause in the original agreement entered into between the partners under which Mr. Shapiro could not engage in the publishing business before December 1 next be declared void.

In consequence the Shapiro Publishing Company will informally start operations in its offices at Thirty-ninth street and Broadway on Monday. The public inauguration will occur December 1.

INCREASE OF MAJESTIC CIRCUIT.

It is stated here that the Interstate Amusement Company, of St. Louis, is considering adding five or six new theatres to the Majestic circuit. The new houses will be located at Oklahoma City, Fort Smith, Joplin, Atlanta, Chattanooga and perhaps Wichita. The circuit now consists of theatres at Little Rock, Birmingham, Dallas, Fort Worth, San Antonio, Houston and Shreveport.

Buildings will be erected in all the new cities, except Oklahoma City, where a house will probably be taken over. It will be decided in a few days whether the deal goes through or not.

A DRAMATIC DUO.

November 19 is the date set for the joint appearance of Minnie Seligman and William Harcourt in a vaudeville playlet.

It will be called "A Dakota Widow" and the debut will take place at Hyde & Behman's in Brooklyn.

SUES MACY AND HALL.

A suit for \$2,000 has been instituted against Carlton Macy and Maude Edna Hall by Harriet Neville for one season's salary as a part of "The Magpie and the Jay." Macy and Hall's new sketch, for which Miss Neville was engaged.

The defendants admit the engagement, setting up as a defence that the actress agreed to play one week on trial, which she did. Upon being dismissed at the end of that time suit was started.

EASTON CLOSES.

The Lyric Theatre, playing Keith vaudeville under the management of Reniger & Brown, closed last Saturday, owing, according to an announcement made to the audience by Mr. Brown, to the lack of financial support by the theatregoers of the town. The bills there are understood to have cost in the neighborhood of \$450 weekly. What the future policy of the house is to be is not known. One thing that contributed to the failure of the venture was the location, which was down a side street.

Report has it that an agent for the Eastern Burlesque Wheel was in negotiation with Reniger & Brown last week, just before announcement of the closing of vaudeville there. The negotiations resulted in nothing, the rent of the house (\$3,600 it is understood) being considered too high. The Eastern Wheel men deny the allegation.

WASHINGTON WILL BE STARTED.

Building operations upon the new Eastern Burlesque Wheel theatre will be started within ten days. The house is required to be completed by February 15.

The Eastern Wheel has a site in some Western town about which no information can be obtained. An announcement will be made regarding it within a week.

MISS VANCE EARNS PRAISE.

Clarice Vance is creating more than passing comment at Keith's Theatre in Philadelphia this week. The following from the "Ledger" is one of the many favorable notices that have been published in the daily press:

"Mrs. Langtry and Clarice Vance Among the Headliners.

"Clarice Vance, who has a way all her own of singing ragtime songs, scored heavily, and deservedly so, for there is not another artiste on the vaudeville stage who can equal her in the rendition of these ditties. Moreover, she always comes with a fresh supply of new songs, consequently her success is great. She had four good ones yesterday, and it would be difficult to tell which one was the best." • • •

MT. VERNON REOPENS.

The lately leased vaudeville theatre in Mt. Vernon, which passed into the possession of Henry Myers, he of the Dorle in Yonkers, will reopen as a vaudeville house November 26 under Mr. Myers' management.

Week shows will be played, but all acts playing the Yonkers temple of "wood" will not necessarily follow in the other house.

TWO MORE STARRING.

Commencing December 12 Stine and Evans will go on the legitimate road as stars in "It's All Your Fault" under the management of Ed R. Salter. The piece played at the Savoy Theatre last season.

THE SULLYS START OUT.

Commencing Monday the Sully Family will go out as a family of stars in "An Interrupted Honeymoon."

Rosendale will be the first stop to be illuminated by the Stellar group.

ACTS BREAKING UP.

Brockman, Mack and Belmont have separated, Brockman going into partnership with Chas. H. Boyle. Frances Belmont will play with Lillian Mills, of Mills and Morris. "The Minstrel Maids," who have dissolved. Miss Morris will wend her way homeward.

**NOTES**

Will D. Norton has been appointed business manager of "McFadden's Flats" company.

Nate Leipzig, card and coin manipulator, opened at the Empire, Johannesburg, S. A., on October 8.

The meeting day of the Vaudeville Comedy Club has been changed from Sunday to Thursday.

Lieut. Amer's English band will leave for London next Wednesday if no further engagements loom up.

The father of Harry H. Young was killed in the railroad wreck at Atlantic City two weeks ago.

Johnny Weber will leave the "Broadway Gaiety Girls" on November 19 to join one of Fred Irwin's shows.

The Three Sensational Zoellers have been booked up to June 1 next. The act is now playing Western time.

Virginia Ainsworth sailed last Tuesday for South Africa, where she has been engaged to play in the Hyman halls.

Sam Brooks and Rose Jeannette are now with the "Blue Ribbon Girls," having closed with the "Parisian Widows."

Cecelia Loftus has been booked for a week at the Columbia Theatre in Cincinnati, to be played in the near future.

Sydney Kingdon Ayres has been booked for twenty weeks over the Keith time in "The Cowboy King" by Wm. L. Lykens.

Walter Shannon, late the tenor support of Mabelle Gilman and Beatrice McKenzie, a Western songbird, are presenting a brand new production.

Klein, Ott Brothers and Nicholson will be featured by Lasky, Rolfe & Co. in a musical production. The quartet is under engagement for one year.

George McKay, formerly of "Wonderland," and John Cantwell, an ex-member of "Little Johnnie Jones," will be seen in vaudeville as a team.

Jeannette Dupre has been engaged to go to San Francisco to appear as leading lady with Kolb and Dill, who have established themselves there as local favorites.

"The Sunny South" has received an offer through H. B. Marinelli for a nine months tour of England, to be followed by six months more on the Continent.

Ada May replaces Elise De Laire with H. W. Tredenick in the new travesty sketch, "The Lobster and the Maid," which was shown at Keeney's last week.

R. E. Graham, a Shubert comedian, now with "The Lady's Maid," will come into vaudeville after the closing of that piece. He has a sketch called "After the Ball."

Richy W. Craig will cease his lay shortly as one of the "Nightingales," a burlesque organization to which Mr. Craig has been attached for quite a while considering.

H. C. Stanley, of Stanley and Wilson, besides being a musician and comedian, has turned inventor. A device for sealing and stamping envelopes has been patented by Mr. Wilson.

Paul Quinn, lately star of the travelling company playing "Mr. Dooley," has retired from that venture and will go into vaudeville with a monologue. He was formerly of Halliday and Quinn.

Willie Heim, the youngest member of the Heim Children, was run over by a wagon at Hamilton, O., last week. No bones were broken. The youngster will be out of the act for some time.

William (Billy) Gould will remain in vaudeville the remainder of the season. Mr. Gould does not go out in his own piece until next fall, when he will play over the Stair & Havlin time.

The new Hathaway Theatre in course of construction at Brockton, Mass., will not be opened this season. Its erection has been indefinitely delayed through some difficulty in securing building material.

Les Rossignols, who closed with Harry Bryant's show last Saturday night at Philadelphia, will go into vaudeville. The troupe of Russian dancers to replace them join the organization next week.

A subdued wail of anguish is heard from artists who play Proctor's in Newark and are compelled to appear at 125th Street on Sunday, paying their own baggage haul for the day's labor, without extra compensation.

Anna Mortland, who appeared with J. K. Emmett six years ago and has since been playing in the legitimate, returns to vaudeville with the same sketch in which she was featured with Mr. Emmett. It has been rechristened "The Honeymoon."

When J. C. Pope played the Garrick Theatre in Burlington, Ia., a week or so ago, Jos. Root, the manager, asked Pope to lengthen his act out. Pope refused, and Root, who was formerly a pugilist, attempted to bully the artist into doing it. After the one round was over Mr. Root tore up his scrapbook of "scrap" notices.

During the week that Battling Nelson played at the People's Theatre in Cincinnati with a burlesque show he called at the Standard in the same city to visit a few professional friends. In appreciation and with the consent of Manager Arnold the Battler was introduced to the Standard audience from the stage. When Billy Nolan, Nelson's manager, called to collect from Manager Fennessy of the People's he found in the envelope a fine of \$250 for Nelson appearing at another house.

WOMAN IN VARIETY

By ANNA MARBLE

LONDON NOTES

By C. C. BARTRAM

VARIETY'S London Office, 40 Lisle street, W.

London, Oct. 31.

Like a bolt from the blue came the new big amusement scheme of Joseph Lyons, chairman of the world-famous refreshment firm, who proposes to go at one jump from light lunch to light amusements. The London managers once made a "bluff" to fight B. F. Keith en masse, and if Keith ever means to wake up this town he might find a worse partner than Lyons, who stands like the Rock of Gibraltar before the bluffs and threats of the clique who think they own the city. Lyons says a man doesn't necessarily know all about the show business because he has been in it forty or fifty years, as a man may come along with fresh ideas and leave him in the lurch. The men back of the great lunch provider certainly seem to believe in him.

In the first number of Harry Houdini's magazine Agent Harry Day has a tale about how he tried to get Zancigs to show a trial at the Empire, but Zancig declined to go. It is interesting to note that the Zancigs are now a big drawing card at an opposition house, the Alhambra, where their telepathic demonstrations are creating a furore. Manager George Scott of this house is about the only one in London who hasn't aired his opinion about the Lyons venture. He said when approached: "I can not bother to discuss Mr. Lyons' affairs; I have enough to do to see to my own."

The Brixton Empress did a big business last week with Lauder as the top card. The Brixton Theatre, a stone's cast away, did not open on the appointed date, as irritating license requirements, together with the technical failing of not notifying the Lord Chamberlain, made a postponement imperative. On the next general licensing day, November 5, application will be made for a singing and dancing license on a temperance basis, and if secured the house will probably open as a twice-nightly December 3.

There have been more sketch prosecutions, Graydon at the Middlesex being fined \$150 for running three minutes over time, while Henri Gros of the Metropolitan was soaked \$600 and costs for producing the stage play "Nana." It is claimed these prosecutions are spite work, resultant on the failure to sign an objectionable agreement with the theatrical managers, which would have impeded the music hall people in their fight for new legislation on this distressing matter. England is such a custom bound and ultra-conventional country that it sometimes takes years to make a slight change in anything. Hence music hall licenses are still but for "singing and dancing," while sketch legislation is on such a primitive basis that they could arrest you for doing "Handy Andy" or "A Ghost in a Pawn Shop."

Now that La Milo has gone, the Palace Theatre comes around with its "me too" and presents Galatea, a new poseuse. Her act is presented with superabundant ac-

cessories, dim red lights burning before sumptuous curtains, while an unseen chorus sings odes to Art by Herman Finck, the leader who doesn't want musical acts at the Palace on account of his orchestra being a musical act.

J. L. Graydon, one of the oldest, most honored and respected managers of London, celebrated the thirty-fifth anniversary of the Middlesex with a long show running from 6:15 to midnight and introducing between eighty and ninety three-minute turns. Amusements of one sort or other on the site of the Middlesex date back to the days of King Charles and the spot is steeped in antiquity. Here have appeared in days past such celebrities as Lieutenant Cole, Jolly John Nash, the Two-Headed Nightingale, Admiral Dot and Major Mite, George Leybourne, G. H. Madermott, Jenny Hill, Marie Loftus, Arthur Roberts, Patrick Feeney, Bessie Belwood, the Two Macks, Herbert Campbell, J. H. Milburn, Bessie Bonehill, Chang, the Chinese giant, Charles Godfrey, Ferguson and Mack and many others. Mr. Graydon has a great pull with "the common people" and certainly gives them full, heaped and rounded measure in the way of amusement.

In Paris Julian Wylie with his mechanical talking head signed a contract to open October 1 at \$800. The hall did not open on that date, but Wylie lingered around until October 15, or the mid-monthly payday, and asked for part of his salary. The direction told him: "We don't require your services and your show is no novelty." My Wylie has placed his affair in the hands of a well-known firm of international lawyers. His trouble is typical of many. Not long ago a young English singer secured a contract to open at one of the best music halls, and when she went after the cashier was told: "We have no money. The show is not paying, but we will give you something out of the takings each night." All she ever got was enough to settle her board and buy her fare back to London. This was so once in Germany, is not so now owing to the I. A. L., but still there are artists who can not be convinced of the necessity of organizations.

Marie Lloyd was married to Alec Hurdley on Saturday, October 27. It was one of the jolliest, liveliest and most unconventional weddings that has ever taken place in the metropolis. The honeymoon trip was to Brighton.

The Grand Order of Water Rats' benefit November 19 at the Pavilion.—Ada Reeve confesses to being almost tempted by an extravagant offer from the U. S. A.—Marie Tempest you will have in December, and no doubt she will go great guns.—The King has honored Drury Lane with a visit, arriving at 8:10 as the curtain rose.—The new Coliseum reconstruction scheme is being quietly discussed at private meetings.

The Woman in Variety who is in the habit of sending money home every week will do well to profit by the overwhelming experience which not long ago betook the Nichols Sisters. These girls, who have worked continuously and diligently for a number of years past, sent regular remittances to their mother. There was never question as to the disposition of the money. Every cent that they could spare was entrusted for saving to the care of the one being in the world whom they loved beyond all else. Think of the shock it was to these two young women when at the death of their mother they were absolutely unable to trace one penny of the thousands of dollars which they had given to her for safe keeping. They have sought and sought in vain for bank books or other traces of the whereabouts of the little fortune, but nothing has come to light.

It gives me great pleasure to say a word about Miss Richfield, of Ryan and Richfield, whose affable and gentle manner on the stage has always endeared her to me. This quiet little woman, who so generously effaces her personality in an effort to aid and abet her husband in his laugh provoking, is not a bit less charming because she allows herself to be used merely as a feed to the broad humor of her spouse. In her quiet way she punctuates every "gag" and point by a whimsical smile or a soft laugh of apparent amusement at the quips of her partner, and her attractive presence enhances the value of this act a thousand fold. I hope Mr. Ryan appreciates just how clever and magnetic a foil he has in Miss Richfield.

Spangles are at present the besetting sin of the Woman in Variety and elsewhere. Spangles are a good deal like liquor: the habit has to be kept within judicious restraint—and the spangle habit has grown and grown and grown until it has become a veritable debauch amongst some artistes. The one hope I have for the future of the women really interested in dressing is the fact that many "colored acts" have seized upon the prevailing fad, and with the decoration of ebony-tinted shoulders in pailletted garments the reaction may set in. Now, spangles are very well in their way, but there are spangles and spangles. Only last week I enthused over the exquisite scale-trimmed gown of Nora Bayes, but this confection from a Parisian firm bears no more resemblance to the Sixth avenue hand-me-downs worn by some women in variety than does a Japanese ruby spaniel to a common or garden yaller dog. There are many other attractive materials to be had besides those nine-ninety-eight sparsely besprinkled robes. Try something new, girls, unless you can afford to go in for the Parisian variety.

Bertha Gleason, of John and Bertha Gleason, is much too pretty a girl not to take advantage of every possibility which may add to her appearance on the stage. I wonder if she will object to my suggesting a change in the short black frock trimmed with pink which she uses for the

finish of her act. The military dress in which she makes her entrance is neat and attractive. The scarlet change does very well, but the last gown might be improved upon advantageously. The appliqued embellishment is old in variety, and Miss Gleason has worn this frock for some time. If I might be permitted, I would suggest pale yellow, either in effective cloth of gold or some of the attractive combinations of panne velvet and chiffon. I believe this would be just the thing for Miss Gleason's lovely and honest golden hair.

Apropos of my hints last week to the Woman in Variety who would do a little publicity promoting on her own behalf, I have had several letters asking for more "points." I should like to suggest that, in mailing photographs, two packages be sent. One of these should be addressed to the manager and should contain photographs for use in frames in front of the house. The other should be addressed to the press agent, with photographs enclosed for newspaper use. This is in order that the latter may receive pictures for the public prints in time, as otherwise those photos which are not used for the frames are likely to remain hidden in the dust and debris of the property room. Of course, the pictures which go to the press agent will not be returned to you under any circumstances. Once these have passed out of the hands of the publicity promoter they are swallowed up in the art departments of various newspapers.

There are quite a number of surprising acts in vaudeville in which an important element is denied the coveted spotlight. I allude to those wherein women are hidden behind the wings, and yet play a very important part in the entertainment. There is Mrs. Bransby Williams, for instance, who is never seen and yet whose assistance during her husband's quick changes in his Dickens impersonations makes possible the rapidity of his transition from one character to another. Mrs. Willie Zimmermann is another matron whose duty is not the less essential because she hides her light under a bushel; in other words, somewhere behind the second entrance. When Frau Zimmermann came to America several years ago she was unable to speak English; she has since learned an adequate vocabulary of which, as sponsor, the genial Willie is extremely proud. Other women who are content to remain unseen are Mrs. R. A. Roberts, Mrs. Harry Tate and the women of the Jewell family, who manipulate the lifelike manikins from a platform over the miniature stage which is used as the set for their act.

SYRACUSE GIRL IN SKETCH.

"Miss Mary" will shortly be produced by Frank C. Hamilton. The title role will be played by Inez Plummer, daughter of Chas. H. Plummer, manager of Keith's Grand Opera House at Syracuse, N. Y. Maud Stover will be among the support, which will also include Jas. Cooley.

NEW ACTS NEXT WEEK

A. Z. Marino, Victoria.
Kocian, Colonial.
Gussie Francis and Picks, Keeney's.
Welch and Webb, Pastor's.

Sherman, DeForest and Company (4).

"A Jay Circus."

21 Mins.; Open in Two; Close Full Stage.
Hyde & Behman's.

Other than the company of four besides the principals in the new act of Sherman and DeForest's, there are a number of "supers" in grotesque makeups who are the "audience" in the second scene, the "interior of Lemon Bros.' show." The opening shows the exterior of the tent, with a special drop having a ticket wagon front faced on it. Tickets are sold through the box office to the supernumeraries who pass in to see the show. Two "rube" brothers resembling each other so closely as to deceive the ringmaster (Mabel DeForest), also the ticket taker, create what fun is found in the mistaken identity idea before the second scene is arrived at. In this an "unridable" donkey and the burlesque trapeze act formerly shown by Sherman and Morrissey are depended upon for the comedy. The finale in which the grand stand collapses, with its motley crowd, caused much laughter and two curtain calls. "A Jay Circus" was given by Sherman some ten or twelve years ago and it is really a revival. Sherman himself is very funny in the piece, but although Miss DeForest presented a well-dressed and good-looking ringmaster, she did not aid otherwise. Billie Andreus, the twin brother, played without confidence.

Sime.

Hathaway and Siegel.

"Hotel Bluff."

17 Mins.; Open in Three; Can Close in One.
Pastor's.

With a special drop and sketch foundation for a singing and dancing act, John Hathaway and Emma Siegel will have an offering in demand when the dialogue has been rewritten.

Hathaway's dancing takes because he can dance. Miss Siegel helps materially; looks well, but should substitute for the opening selection and appear less confident. The closing song might also be changed.

Sime.

Barrows-Lancaster Company (4).

"Thanksgiving Day."

23 Mins.; Full Stage.
Hyde & Behman's.

There is no head nor tail to the new rural comedy of Barrows and Lancaster, written by Edmund Day. It is claimed to be original. That doesn't help it. Mr. Barrows as an elderly "rube" speaks for eight minutes almost continuously from the opening. Two brothers have not spoken to each other for years excepting through a third party. Their nephew is on the stage and a daughter of one ran away with a "circus man," which might have been the cause of the ill-feeling. The nephew makes a Thanksgiving visit and the daughter returns about the same time. They agree to marry each other. The two brothers agree to talk to each other direct; then comes the curtain. The novelty in the piece is two "rubes" appearing without moth-eaten beards. Mr. Barrows'

NEW ACTS OF THE WEEK

strength as an actor is not allowed sufficient play. Frank K. Batten as his opposite is miscast also, and Emerin Campbell is in such a hurry to warm herself upon entering the country dining room that the audience feels little sympathy. The act is too talky, although it will please where the style of the sketch appeals.

Sime.

Princess Estelle De Broglie.
Songs.

11 Mins.; One.

Colonial.

Four inches of program space is devoted to the telling of the Princess' romantic elopement and the reading of the story is the most interesting portion of her vaudeville offering. As a dramatic singer Princess De Broglie has ability and even talent, but a single singing act gives her no scope for the adequate use of her abilities in this direction. She is further handicapped by the fact that she has selected for her two first numbers songs of considerable technical weight. Before a cultured concert audience the Princess would doubtless do well, but an uneasy buzz of conversation and comment among the Colonial audience during her appearance indicated that he is not up to the vaudeville standard, but more than makes up for that to the box office through the drawing powers of the attractive titles she and her husband are wearing.

Rush.

John McVeigh and Nellie Daly.
"Smith's Companion."

16 Min.; Full Stage.

Keeney's.

A comedy musical skit involving only Miss Daly and Mr. McVeigh, the offering should work itself down into a first-rate dancing and singing comedy act. There is unlimited opportunity for Miss Daly to develop an eccentric part. Just now the number is burdened somewhat by superfluous talk, particularly in the beginning. As it plays improvements will doubtless suggest themselves. In the singing department Mr. McVeigh does exceedingly well and Miss Daly's dancing helps immensely.

Rush.

Tom Edwards.

Ventriloquist.

20 Mins.; Full Stage.

Twenty-third Street.

Working with a single dummy a la Arthur Prince, Edwards makes rather an indifferent impression during the early part of his specialty, but improves as he progresses, working up to an excellent climax in an imitation of R. A. Roberts. In the handling of his voice and control of the facial muscles Edwards compares with any of the voice placing specialists, but there are spots in his early talk with the dummy that savor of the loose taste of the London music halls. The Roberts mimicry, however, was so natural a copy of the protean artist that any slight offence remaining over from the earlier part was completely forgotten in admiration. For a finish he gives a decidedly skillful bit of business involving a crying baby and a small child off stage.

Edwards does not follow Prince in any particular. He has an act approaching perfection in voice handling and displays excellent comedy values. The program sets forth that Mr. Edwards has been specially imported for the Keith-Proctor circuit. For which reason he is relieved of the necessity of worrying about time. Had he to depend upon the impression made by his first week for future work the result would have been the same.

Rush.

Treloar.

Feats of Strength.

14 Mins.; Full Stage.

Gotham, Brooklyn.

Treloar has a new version of his former offering in vaudeville, departing from the accepted "strong" acts. His new points are a pretty drop, scenically, and a spectacular trick or two. Assisted by Miss Tempest, who looks well, several difficult feats are gone through. Lifting a horse with the woman seated upon it at the finale with one hand gives a sensational finish. Tearing in two at one time three decks of playing cards is fully appreciated. It is a first-class closing act for any program.

Sime.

E. Ordmont.

Songs.

10 Mins.; One.

Gotham, Brooklyn.

As a "try-out" at the Gotham last Friday night, Mr. Ordmont just about passed, mainly through the audience deeming him an "amateur" and wishing to offer encouragement. With a deep voice, his selection of numbers was poorly made. In a quartet Mr. Ordmont would be of assistance, but even then would require a comedy makeup, not offering a pleasing stage presence for a single singer.

Sime.

Mr. and Mrs. Edwards Evans.

"The Power of Rum."

15 Mins.; Full Stage.

Pastor's.

Whoever wrote this latest sketch of the Evans' broke off at two funny places in it. The first when the wife bangs up her husband for mentioning his first wife, and the second when he is allowed to acquire a "jag" off stage instead of securing the start in view of the audience. Reference to the departed spouse should be more often made with the same knockabout results, and if each were to secure an "edge" there would be a legitimate excuse for fast and furious fun. Mrs. Evans is playing a character part very creditably, and Mr. Evans is excellent as an old man, besides a tumbler of the first grade making falls which might be envied by any acrobat. The horsehip is rather dangerous for certain houses, and the old-time business of jumping over chairs might as well be dropped altogether, anyway. A first-class uproariously laughing knockabout piece should be developed. With some one to rewrite or suggest this could be accomplished. The child who plays in the act did not appear on Wednesday evening. His part may make a material difference.

Sime.

Herr Grais's Baboons.

Animal Act.

12 Mins.; Full Stage.

Twenty-third Street.

Using only three animals Herr Grais fills in his time very acceptably at the closing end of the bill. Most of the work is done by a tight-rope walking baboon, which disrobes in midair. A dash of comedy is supplied by a smaller monk working as an "assistant." The acrobatic simian does a neat somersault on the tight rope and a good finale is had through a "loop-the-loop" performance by the other monk of the trio.

Rush.

OUT OF TOWN

Brothers Kremka (2).

Comedy Acrobats.

12 Mins.; Full Stage.

Keith's, Philadelphia.

A comedy acrobatic act of more than ordinary merit. Just arrived from abroad, this is the first American appearance. They worked under that handicap and were still further hampered by one of the pair breaking a finger at Tuesday's afternoon performance. The impersonation of a waiter and guest who indulge in tumbling, top-mounting and hand balancing of variety is familiar, as are many of the tricks used, but the Kremkas have some new ones and all of their work was clean cut considering that they still showed evidence of being "sea-leggy." One or two tricks when performed cleanly are really showy. They also use the see-saw idea on the order of that used by the Wolpert Trio. The act ranks well up in its class and should find ready recognition.

George M. Young (Kinks).

Hart and Dennette.

Singing and Dancing.

12 Mins.; One.

Keith's, Philadelphia.

Added to the regular bill on Monday this pair met with fair success. They show nothing out of the ordinary, but the songs and the dancing of Willie Hart carried the act along. There is a vast difference in the style of dress between the two. This might be remedied. Willie Hart formerly worked with his sister Edith. His present partner is Adeline, of the Dennette Sisters. If they intend to continue as a team some novelty should be thought out and tried. Working together since August this is the first big showing.

George M. Young (Kinks).

Hilda Clarke, Violiniste.

14 Mins.; One.

Keith's, Philadelphia.

Local vaudeville debutante with some reputation through the concert stage Miss Clarke is a product of the Philadelphia Conservatory, with more than the ordinary idea of technique and finger manipulation for her youth. Her inexperience shows itself here and its effect is principally in her nervousness and lack of confidence. Miss Clarke is young, is of prepossessing appearance, and gives promise of some worth as a vaudeville addition. Barring the mistakes due to anxiousness, she played well and made a strong impression. She dresses simply but neatly. With one or two more engagements Miss Clarke should develop improvement which would commend her as a regular number.

George M. Young (Kinks).

Shows of the Week - - - By Rush

RICE & BARTON'S COMPANY.

Taking an old and rather hackneyed type, Bert Baker creates an Irish "tad" that makes a bright spot in the olio and stands out from his surroundings, like the Nantucket light on a dark night. He is supplied with an exceedingly bright line of talk, and when he left the Murray Hill stage Tuesday afternoon after an occupancy of twenty-five minutes the audience was insistent in its demand for more. This result was attained not by slapstick or rough methods, but by the pure force of his lifelike characterization. Such being the case, it occurs that Baker should hold down a better position in the vaudeville section than the opening one. No cleverer single entertainer has been seen in the local burlesque houses this season.

Baker's specialty was a delightful surprise. He had attracted no particular attention in the opening piece of Rice & Barton's "Big Gaiety" company, where he divides the principal responsibility with Charles Barton. The latter has all the better of it here with a grotesque role, in which he is really funny. The two pieces have to do with a farcical plot strongly reminiscent of one of the old Hoyt frolics and full of situations having the quality of effective comedy. Kate Prior and Annie Mullen walk through parts of which they could make much more did they try, and Mazie Aleene and Tessie Burns get along fairly in soubrette roles.

In the first act of the piece, "Two Married Bachelors," the chorus numbers almost without exception are dressed but indifferently, but the second and final scene showed three or four numbers tastefully and extensively costumed. The fourteen girls are even in size, uniformly good looking and work with more than the usual degree of animation.

An attempt at a patriotic finale fell down through poor costuming. The number is worked up fairly when the entrance of seven men in policemen's uniforms with feathered hats and swords put a serious "crimp" in the spectacular effect. The same seven, aided by the principals, made a ten-strike with a burlesque band afterwards.

The Two Ashtons do very well with juggling and club throwing in the olio. The comedy man overplays a bit, but the team work with clubs was clean of slips and showed some fast exchanges. Lemuels, Monahan and Cook were best when they confined themselves to singing numbers. Monahan has an excellent "coon" shouting voice, but the minstrel talk of Lemuels was too old to be entertaining. Aleene and Hamilton do a first-rate "sister act" suggesting somewhat the Doherty Sisters, in which the talk is bright. They dance well and work hard from start to finish. Pinard and White did little better than fairly with the familiar sort of musical act.

Amy Nelson, for some incomprehensible reason, is permitted to contribute several songs in the course of the proceedings. Her voice is hard and brassy in quality and she persistently sings off the key.

Fred Haydn, formerly known as "The Concertina King" in vaudeville, has taken up the managerial end of the profession, having been appointed the manager of Ammons & DuBois' Crystal Theatre at Elwood, Ind.

BOWERY BURLESQUERS.

Rather heavier on the musical and picturesque end than in the comedy department, the "Bowery Burlesquers," makes first-rate burlesque entertainment. The backbone of the organization is the presence in it of the Farrell-Taylor Trio, who beside holding principal parts in the pieces, are the support of the olio with the blackface act shown in vaudeville.

Ben Jansen in a Hebrew dialect part and Frank Taylor as an Irishman hold down the principal comedy roles, supplying a generous quantity of boisterous laughing material. Harry Koeler in a subordinate position does fairly, working double with Jansen. Harry Hill handles a straight part rather better than the general run and James Wilson, Tom Carter and Nealy Limboch figure acceptably, although inconspicuously, in the proceedings.

The organization is particularly rich in the possession of women who work with distinction and dress lavishly. Their efforts are backed up by one of the best looking and hardest-working fourteen-girl chorus aggregations that has been seen up to date. The girls are well chosen for size and shapeliness.

In the early part Ida Davenport led a prettily dressed number with a voice that was rather light but of good quality and in both pieces did the greater part of the vocalizing. Flo Russell did very well in the burlesque with a first-rate number and Lizzie Freligh figured as party of the first part in several ensembles.

Ben Jansen opened the olio with a bunch of parodies and some talk, all of which was properly gauged for burlesque purposes and won laughs. Mlle. Emerie does a trapeze act following pretty closely the lines of Charmion's act. Mlle. Emerie looks well enough but misses in great measure the smoothness of Charmion. She is assisted in the latter half by Mons. Silvern in simple gymnastic feats.

The Farrell-Taylor outfit do even better in burlesque than in vaudeville, particularly as to the smaller man working in blackface. Some of the talk seems to have been dropped.

Carmelita D'Elcedere held down six minutes or so in a posing act with elaborate light effects, a picturesque item in the olio but lacking in weight, and Hills and Wilson finished with a dancing and singing turn whereof the vocal end was better taken care of than the other.

The piece runs through three so-called acts, the olio being introduced as incidental to the second. The final scene shows a courtroom where Ben Jansen and Frank Taylor scored with a good deal of the sort of comedy first shown by Ward and Curran.

COLONIAL.

The bill this week at the Colonial is put together for laughing purposes and fulfils its mission completely. For comedy values Ryan and Richfield and Harry Tate's "Motoring" run neck and neck. The English troupe goes back to the sketch that first introduced its members to American audiences, showing the farcical skit with few changes. The small boy with the harmonica seems to have a trifle less prominence in the proceedings and the bit of business with a pin is no longer shown.

Pat Rooney and Marion Bent play their second week in Manhattan with the amusing new skit, "The Busy Bellboy." They get away from the rest of the dancing and singing teams and put over a first rate lot of comedy talk and business. Rooney took advantage of the occasion election night and for an encore did a good bit of burlesque with ridiculous voting returns.

The Ryan-Richfield sketch ("Mag Hagerty's Reception") went to its usual high percentage of laughs and Gus Williams amused with his German monologue. Williams' talk sags a bit in the middle owing to an arrangement that brings two songs together. Both are long and could be placed at different points in the talk with better results. The talk toward the end has the quality of real humor, and he rounds out his offering with just a touch of seriousness.

Princess Estelle De Broglie (New Acts) was placed well, and the Orpheus Comedy Four dealt out their rough clowning. The singing numbers are no better than fair, and the sort of comedy depended upon to carry them over fifteen minutes is strained and not amusing. Thompson's Elephants, which followed the quartet, are not more heavy in the comedy department.

Sadi Alfarabi, who opens the show, has a neat, smooth act displaying not a little originality in his highly specialized branch of work. The finish—a handstand with elaborate electrical effects—puts a good period to the number. Avery and Hart are following Williams and Walker more and more closely, particularly as to the smaller man.

The Rappo Sisters, dancers, gain distinction through the oddity and originality of their work. The smaller of the girls is by far the better dancer and does rather more than an even half of the labor.

KEENEY'S.

Probably the best bill that has been dealt to the Keeney patrons this season. John McVeigh and Nellie Daly (New Acts) are seen together in a new sketch for the first time.

Joe Welch was called upon to cover twenty-five minutes or so of time and got away with it by using a considerable quantity of the talk he had last in addition to new material. The matter dovetailed nicely and the monologue held the interest without flagging. Welch has taken the appropriate billing of "A study from life."

Trixie Friganza has the story-telling gift to a degree. Her little tales are amusing and her side observations witty with a flavor of an attractive personality. The Marie Dressler impersonation is a burlesque rather than an imitation, but it does nicely for laughing purposes. Miss Friganza dresses with distinctive simplicity and her appearance wins her immediate warm regard.

The St. Onge Brothers show their act with routine unchanged, except that Fred St. Onge has extended his amusing talk to the profit of the number. The Golden Gate Quintet, colored, is sadly in need of a talking to. There is no occasion for their appearing in shirt sleeves at the close, and the wigs used for a Chinese number look as though they had been picked up at a bargain from a second-hand jobber. For the rest the number is attractive. The

voices are excellent and a spot or two of comedy give variety.

Owley and Randall do only fairly with comedy juggling at the opening. They show a vast quantity of the familiar tricks with trimmings of crockery smashing and a few comedy falls by the man. There is a lack of snap and what gymnasts call "style" about the whole act, which could be considerably brightened by more animation. The woman figures only incidentally.

The Cardownie Sisters measure up creditably with the other dancing teams. They would do well to substitute some other arrangement for their opening number, the grotesque dressing costing them more in attractiveness than is made up by the dance. After they went to the full stage, however, the neatness and grace of the girls won solid favor.

The Three Liviers in a novelty wire act closed the bill satisfactorily. The trio, all men, works smoothly and without halts, and a bright-looking youngster helps the act's attractiveness.

TWENTY-THIRD STREET.

A decidedly well balanced bill is at Twenty-third Street this week, with a number of the established acts to give weight and Tom Edwards, who appears here for the first time in America, and Herr Graia, under New Acts.

Mooney and Holbein, the comedy pair, are seen hereabouts for the first engagement in the city since their return from abroad. The dancing scored and the finish left 'em laughing through the eccentric dance of the man.

World and Kingston in the Number 4 place injure themselves by an apparent desire to do too much. The act opens in "one," goes to full stage and closes in "one" again. The layout furnishes unlimited variety, but the pair jump from effort to effort with a suddenness that is at times exceedingly disconcerting. The woman of the duo has an exceptionally good voice and handles it with considerable skill. The talk is very well written with some decidedly bright lines. One of the features that could be eliminated with profit is an alphabetical rhyme having to do with "Romeo and Juliet."

Al Carleton, "The Skinny Guy," is beginning to wear out his welcome in this vicinity by his frequent appearances on the metropolitan circuit. His talk is good for laughs, none the less, and the final song gets him off in first-rate style.

The Faust Family have an exceedingly smooth and fast acrobatic turn, neatly dressed and worked out with striking routine of ground tumbling and "Kisley" work. The policy of making one of the boys up as a girl might perhaps be open to question were it not for the fact that few if any of the audience suspect the deception.

Walter Jones and Mabel Hite, with Miss Hite quite recovered from her recent injury, show their little eccentric comedy sketch without change. The Willis Family hold likewise to their old routine.

Frank Bush has some new material in his story-telling repertoire, and builds out the time of his occupancy of the stage with the old stories that have survived the test of time and much repetition.

Shows of the Week - - - By Sime

20TH CENTURY MAIDS.

There is no plausible reason why the comedians of the "20th Century Maids" at the Dewey this week should be continually in the centre of the stage, stretching out their scenes until the pieces appear to run twice their real length.

The company has fourteen girls in the chorus and nine principals. Eight of these are from the olio. There is no "Dutchman" nor "principal boy" and the nearest approach to tights worn is a scant exposure by the "Equestrian Girls" in the finale of the first part. The chorus alone occupies the stage at this point, causing it to be weak and disappointing.

There is too much dialogue throughout the whole performance. More musical numbers and changes would brighten up the piece. In the burlesque there is one long wait for the next song until its absence is painfully noticeable.

The girls have been provided with pretty dressing for two numbers only, one sung by Billy Noble and the other by Grace Foster. Miss Foster wears a gold necklace with a locket attached, and this seems to be the accepted thing for soubrettes this year. The chorus girls must have had a prosperous season so far. Six are wearing either diamond breastpins or lockets, and in two cases the overflow of diamonds has gone to the girls' heads, a blonde and brunette respectively wearing jewelry in their hair.

There is a "Scotch quartet" in the first part and any quantity of "business" which might be dropped, but one difficulty is that the time of the olio is kept down through the manner in which the acts are rushed through. Toma Hanlon could sing two more songs in her specialty, and Jos. K. Watson could pad out his Hebrew matter easily.

Ritter and Foster with a better selection of songs would also have to remain longer. They are now singing four, and three are back numbers. Ritter's dancing saves the act. They should be progressive, as the pair look extremely well on the stage.

Morton and Diamond have a lot of old matter, Diamond delving as far back as the "echo" for laughs. Cornalla and Eddie in acrobatics showed some fairly good work, but the comedian is too close a copy of Rice to establish himself individually.

No one is the accredited author of the opener. Harry Williams and Aaron Hoffman are accused by the program as responsible for "The Ups and Downs of the Beef Trust" which closes. They may have given the idea, but that has been lost amid the general shuffle in which a milk bottle and a few suggestive lines stand out prominently.

The material in the cast is all there for a "show"; Watson is a good Hebrew; Morton is genuinely funny at times as the Irishman, and Max Ritter takes several parts capably. Billy Noble has one opportunity only; he should have more. Even the chorus has not been fully worked out. To the outsider the fault with the "20th Century Maids" seems to be a spirit of economy.

Dziria, the foreign dancer—with funny twists, will play Western Wheel time after closing her engagement on the Eastern Wheel in a week.

PASTOR'S.

With Sam Collins as the "special feature" and the other two headed attractions under New Acts, the Pastor's bill hits the scales at the proper level this week. Collins is a big hit. He is doing the usual "Dutchman," but has added several other characters, including one very funny change to a Scotchman. The talk is liked, but Mr. Collins will persist in neglecting the German accent.

Marseilles, a contortionist, closed the show, and Leonzo, comedy juggler, and Osborne and Wallace in travesty also appeared.

Wm. F. Allen now has Lulu Keeley as a partner in "Casey's Courtship." Miss Keeley has far too bright a stage presence for the part taken, while Allen sings well enough to seek a new sketch, where both voices may be heard more often. Miss Keeley's voice is a "freak" in its way, resembling a "boy soprano" perfectly. In a burlesque organization where both could play in the pieces and have more opportunity they would be valuable.

Winans and Cassler gave a musical act which can stand improvement, and Bettina and Brockway, a "sister" team running from songs to contortions, should condense the singing to the smallest margin. The first number particularly ought not to be heard for more than one verse and chorus.

A curious individual named McIntyre appeared as an "extra" number and rattled off a recitation without a break. That constituted his offering. Adams and Mack with burlesque magic are still missing the required points for success. The tricks are not well enough worked to permit of exposure or burlesquing, although the "straight" man has advanced considerably. The illusion at the close need not be explained; it exposes itself. A reasonable amount of fun could be derived from the idea were the tricks gone through quickly; the burlesque following as rapidly, and complete silence maintained.

Buck Sheffer, the old-time minstrel, with Mabel Trimmer, a rather pretty girl, as assistant played well in the minstrel vein. It might help to have the young woman black up and work out something along those lines. The Healeys in "The Wrong Man" are back again. It is only a short while ago that the team played here doing "three." They are among the "two-a-day" this week.

Madge Fox has altered her billing from "The Flip-Flop Lady" to "The Versatile Comedienne," and although Miss Fox is "flip-flopping" hardly at all, or least she did not Wednesday evening, the audience liked her singing and dancing equally as well as when her athletics caused admiration and applause. Besides the songs rendered Miss Fox tells stories with an Irish brogue. If she would tell one now and then instead of in a bunch it would give the crowd a chance to catch the really humorous points in two or three.

Gus Rogers, of the Rogers Brothers, has taken title to a large plot of ground on the northeast corner of 125th street and Madison avenue, now occupied by a row of three-story buildings. He has received a proposition from Hurlig & Seamon that if he will erect a theatre on the ground they will lease the property for a term of years.

HYDE & BEHMAN'S.

Two new sketches on the bill, both having rural characters, are the attraction at Hyde & Behman's. The Barrows-Lancaster company and Sherman, DeForest and company were the bearers of the new acts, and the latter may have suffered somewhat from their position, closing the bill.

The Three Mitchells opened the show. It is a colored trio and they call themselves "funny" on the program; also describing their complexions as "creole, black and octoroon." All descriptions are in error. The Mitchells have been long enough on the stage to know they are colored, only the woman is poorly made up and wears a dismal dress which is as old as her stage experience. She should also wear tights for under dressing. The girl is disgustingly painted. Her neck appears dirty in contrast. Some old jokes are told, and the jumping dance still concludes the exhibition, securing one curtain call. The singing should be dropped. It is agonizing.

Barry and Halvers hurt themselves with the old matter in use. Mr. Barry in his imitation of Fred Stone gives doubt whether he has ever seen the original, and Miss Halvers should send to the cleaner the dress she wore on Monday evening.

Fanny Rice has placed William Jennings Bryan and President Roosevelt in her cabinet impersonations. That of Bryan is too long and Miss Rice would be sensible to conclude with the President. Her act now runs twenty minutes.

Edwards Davis and company in "The Unmasking" have two new people, Warren Conlan and Eleanor Hicks. Miss Hicks plays Lady Erskine, the wife, and is a vast improvement over her predecessor. Mr. Conlan is strange to the part of Forrest Forbes as yet, but indicated more emotional power than the former rival to Donald Devries had. Adele Blood is still the stately blonde lady of title who loves the actor and calls upon him in the green room with an evening gown on that gives her the appearance of being half undressed. The playlet has sufficient interest to carry it anywhere apparently, for Davis continues to give a highly dramatic performance without artistic value.

There is a first-class "Dutch" comedian; an excellent bass singer and a first-class tenor in the Empire Comedy Four. The puzzle is why the singing is slighted for the comedy. The "sissy" character should be taken out. It does not fit in. The "boy soprano" might lower his tones, which would keep the screech out of his voice. The quartet greatly pleased and could go to the front rank at once with a little consideration of their needs and material at hand.

Mignon, a child mimic, who has not been able to appear in New York because of the age limit and the watchfulness of the Gerry Society until now, played the Amphion Sunday, being booked by Myers & Keller, who promise great things for her. Manager Sugarman of the West End Theatre "discovered" Mignon.

Myers & Keller are giving away cigars in their office through the medium of a slot machine wherein you place five cents, pull out a lever and then take a chance with a match. No commission is charged.

HAMMERSTEIN'S.

It's Comedy with a big C at Hammerstein's this week. Everything is comedy, from the box office to Piccolo's Midgets, who close the show before the pictures. The Piccolo Midgets manage to drive all but a few, who would sleep in the theatre if they could, out of the house before the pictures arrive.

The show has "comedy" so deeply imbedded into it that an act has slim chance of success unless it appears before nine o'clock. Edna Aug as "Number 8" just passed by with practically a new act. Miss Aug when first appearing resembles a white-frosted wedding cake. She changes to character work and sings "I'm Poor but I'm Particular." Daisy Harcourt sung it first, but without Miss Aug's German accent. Leo Edwards, a brother of Gus Edwards, the composer, attempts some "acting" in assistance to Miss Aug, also singing from the balcony. The answer is that both did not receive an encore.

The Karno Troupe in "A Night in the Slums of London" pleased the house for twenty-five minutes with their burlesque and exaggerated comedy. Billie Reeves is playing the part of the tough with better effect than when the act was first shown; the newsboys are working better likewise.

Ward, of Ward and Curran, tried some extem. matter with the Election Night audience. It failed to reach. Curran has placed two new characters in the court scene. His singing carried the act through. "The Sunny South," ten colored people, are opening with two poor songs and there is nothing to the offering excepting the finale, where all dance. The stout colored boy makes a hit through his dances and the living skeleton introduced causes some laughter.

The Three Meers have about the same quality of comedy formerly shown, although some change has been made at the opening with sheets to represent tents. Uniforms are now worn. Alf Meers depends as of yore upon a hoarse guffaw and a pair of corsets for the laughs. The corsets especially are usually the last recourse of a thirty-dollar act. A silly addition to the encore is given. The favor gained is through the expert wire walking of the "straight" boy, the third youth being merely a helper on the stage.

Edwin Stevens gave his monologue called "A Night Out" with the assistance of Tina Marshall, the young woman having lately been given a Christian name for billing purposes, and Nevins and Arnold opened the show.

Swan and Bambard made a solid hit with their knockabout acrobatics. The heavier member of the team was set down for a comedian and much laughed at, while the falls and contortions brought plenty of applause. The act seems to run a trifle long, both in the main and encore.

Jesse F. Stayman, of the Musical Simpsons, and Emma Blanchard, formerly with Miner's "Bohemians," were married at Cincinnati recently.

Ned Nye and his "Rollicking Girls" cancelled three weeks at Buffalo, Rochester and Detroit. Mr. Nye resumes his tour over the Orpheum circuit commencing November 26.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO, ILL.

By FRANK WIESBERG.

VARIETY'S Chicago Office,
79 S. Clark Street.

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—R. G. Knowles in his first appearance here since his tour of the world has an eccentric monologue and catchy songs. Mr. Knowles won immediate favor with the audience. "The Futurity Winner" has a thrill for every minute and particularly the finish proved exciting. "What Will Happen Next," the very delightful sketch presented by Wilfred Clarke and company, including Theo Carew, seems to improve with age. The offering is a valuable one. The Camille Comedy Trio in comedy horizontal bar tricks are experts in that line and kept the audience in constant merriment. It is the best act of its kind seen here in a long time. Vernon has changed his ventriloquist act considerably. It is more novel and the talk is bright. He does not depend on mechanical devices but on his own merits to make the entertainment most enjoyable and compares favorably with some of the best. Hickman Brothers, who stopped the "Stopped the Show" offering a good quantity of humor. The idea is good and well carried out. Lillian Shaw in character songs proved her ability to entertain. The Three Westons possess musical talent. The act received several recalls. Linden Beckwith has a charming voice and won plaudits. La Toy Brothers are amusing in a comedy acrobatic act and Robert Nome has a musical offering that pleases.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—The Orpheum company moved over from the Majestic. Besides Mr. Beck's road show are Morgan and McGarry, Laura Buckley, Chris Lane, Vontillo and Nina, Downey and Wilford and the Ten Brothers.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—The list contains Spadoni, Nita Allen and company, Sam Watson's farmyard circus, the Biancos, Billy Van, The Vivians, Black and Jones, Harry and May Howard, Travella and Landers, Lena Davenport and Zaretta and Mandell.

STAB (Jas. L. Lederer, mgr.).—Lamont's dog and monkey circus, Ah Ling Soo and wife, the McCarvers, Genter and Gilmore, Ames and Lamb.

SID. J. EUSON'S (Sid. J. Euson, mgr.).—There is no comparison between the show ushered in suddenly by Harry Hastings and Chas. B. Arnold at the Trocadero last spring and the one staged by them at Euson's this week, labelled "The Bachelor Club Burlesques." The fact that the burlesque is striving to maintain the pure qualities as a departure from the "everything goes" style has probably induced Mr. Hastings to press the lid somewhat firmer down. The performance opens with an absurdly funny scene, entitled "Just Before the Battle, Brother," a mixture of comedy, familiar burlesque episodes, a minstrel first part and attractive chorus. There could be no plot. The dialogue in many places is bright and situations brisk. The action is carried with such velocity at times as to make whatever meaning intended to convey unintelligible. There is a mock court scene with some slapstick, but not carried to overburdensome extreme. The closing scene, "What Joy in Joyland," is mythical in treatment. The "bladder," brought to view for no obvious reason, is unnecessary. There is plenty of dash throughout and everything sparkles radiantly. A giant rooster is introduced in the finale with good effect. The show has merit and is a credit to the season.

Harry Hastings and Tom Corbne are excellent in their respective parts and William Armstrong is conspicuous in both places. He is developing into a comedian. Chas. Baker is better in "Dutch" and straight. He has an erroneous idea of the Hebrew character. There is only one female part. It is played by Viola Sheldon. She is preparing to sing, with a strong soprano voice not heard in burlesque. Eighteen girls are in the chorus, some shapely and good looking. They inject ginger in well-arranged numbers. One dark-haired chorister makes herself conspicuous for extra "wiggling." The tumbling shows good taste without reaching the elaborate order. "Rights are plentiful." La-velle Sisters, a sister act, do more than ordinary dancing. Gertrude is billed as a whistler and accomplished in that line. Baker and Wardell have a number of well-directed Dutch dialect stories of the familiar brand. Harry Hastings and Viola Sheldon appear in a comedy sketch in which Mr. Hastings' impersonation of an old comedy, termonger is an artistic bit of character acting, termonger in another class. The singing of Miss Sheldon is excellent.

FOLLY (J. A. Fennessy, mgr.).—There is so much action in "Fun at the Seashore" and "The Hebrew King" offered by Sam Devere's company that the expectant moment of the audience or duller usually found in even some of the best burlesque comedies is swepting by. The builder leque mechanical comedy and vivacious elements evidently understands the palates of the Folly theatregoers, for he gave them an abundance of brisk and in many instances risqué situations, replete with humor of the brand that is so cherished by the gallery and brings vociferous applause. There are times, however, when the comedy is broadened and wantonly carried to extremes, but checked at the edge of suggestiveness, although the packed house clamored for it and seemed to appreciate every action and bit of business throughout the show. The performance owes its success in no small measure to Andy Lewis. He is an excellent comedian and can write comedy if the two burlesques are an example of his work. Geo. McFarland, Eddie Mack, John Murray, Chas. Schrode, Maude El-Hott, Winifred Stewart, Alice Schrode and Minnie Granville appear to good advantage. There are some good looking girls in the chorus. One or two should be reminded to smile pleasantly. A

number of costume changes are new and neat. About the best act seen in burlesque in a long while is "Won at the Wire," presented by Andy Lewis and company. It has many bright lines, well constructed, interesting and cleverly acted. Granville and Mack show the best part of their act at the finish when both appear in Roman attire. Winifred Stewart has a pure contralto voice and her somewhat farcical face is a study of the fact that the house is not interested as a rule in "straight" singing. McFarland and Murray have a good string of nonsense. With jokes and parodies they were obliged to occupy more than the allotted time. The two Schrodes in comedy acrobatics proved amusing. The man of the team has some hard falls and the act received several rounds of applause. Business is unusually large here.

TROCADERO (I. M. Weinlander, mgr.).—The Rose Sydehl company, same as seen at Euson's last week.

NOTES.—Davenport, Ill., will have burlesque at the management of the Orpheum Theatre in that city has organized a company through the Amusement Booking Association and will give a series of burlesques with vaudeville for the balance of the season. Harry Wright will stage the shows. Jimmie Lucas will shortly play over the Keith circuit for the first time. The Star Theatre, Menasha, Wis., the first vaudeville management of the Kienast & Cliff amusement company, opens November 12 with vaudeville. John E. Calu and Blanche Newcombe, this season with the "Rose Hill" company, and Fred Bulla and Lillian Raymond, of the "Broadway Gaiety Girls," will next season form a combination and appear in a repertoire of sketches in vaudeville. Handlin's name appears in later part of the first vaudeville bill at the Garrick Theatre will be given on Sunday, November 25, it is said. It does not appear probable that vaudeville will hold forth for one week in the immediate future, as the house is booked up almost solid with the Schubert attractions. Joe Whitehead and Grierson Sullivan-Conditine circuit in the Northwest. Mr. Whitehead was married two weeks ago to Florence Grierson. The act will remain the same. Bijou Theatre, Beloit, Wis., and Empire at Rockford, Ill., now book through the Morris office. Arthur Fash left on a week's trip through Iowa and Wisconsin for the purpose of meeting a number of managers who may book through the Morris office.

CINCINNATI, O.

By HARRY HESS.

VARIETY'S Cincinnati Office,
107 Bell Block.

OLYMPIC (Daniel F. McCoy, mgr. Sunday rehearsal 10).—If the show has been dragged it would be difficult to select a more enjoyable bill than is offered this week. George Fuller Golden, one of the headline acts, is so far above all other artists in his line that he is recognized here as a "genius." Hayes and Healy are enjoyable. The Eight Primroses are rather weak as singers but failed to make a mark on the fact that Cincinnati audiences are uneducated to the class of English act presented. Edna Luby, imitations, was another one of the big hits. American Comedy Four are permitted to consume too much time in silly horseplay instead of singing. Russa Whyatt, assisted by H. C. Redding, and Sarah Lewis in "The Threshold" is excellent. The skit would be a greater success if the support were stronger. Vinie Daly, dancer, was another hit. Leon Morris' animals are enjoyed. Next week: La Belle Daisy, feature. Bill unannounced up to Tuesday.

STANDARD (Charles B. Arnold, mgr.).—Hyde's "Blue Ribbon Girls" (James Hyde, mgr.). The show this week is not equal to the previous one and does not meet expectations. "Blue Ribbon Minstrels" was the opening number. Parts of the singing were good, but there was a lack of proper effort by some of the principals. Ned Bennette, bone manipulator, was very good. The "Eight English Belles," first time here, failed to please. V. Holmes, also first time here, dancer, very good. Brooks and Jeannette, pleasing. La Belle Comedy Four, pleasing. Adams and Drew, very good. Musical Bennetts, hit. The burlesque is poor. Next week: "The Parisian Widows."

PEOPLE'S (James E. Fennessy, mgr.).—Rellly & Wood's "Big Show" (Pat Rellly, mgr.). The opening "A Night in Atlantic City" brings out the strength of the entire company. It is one of the best shows of the season. The olio is not very strong. Lew Leever, illustrated songs, ordinary. Daly, "the madman," acrobat and juggler, very good. Berg's "Merry Girls," big hit. Cunningham and Covenly, singers and dancers, very good. Vinie Henshaw and George Franciselli in "Scenes Behind the Scenes," rattling good act. "A Sapper for Two," the burlesque, was enjoyed. Next week: "Cherry Blossoms" company.

COLUMBIA (H. M. Ziegler, mgr.). Sunday rehearsal 10:30.—There are a number of acts that are headliners. Cartelle Brothers, refined skating, that is good. The Minnie Three (Christine Cook, mgr.). The Minnie Three is the life of the act. Anna Eva Fay holds over and is again packing the house. The Vassar Girls have a good musical act. The closing electric dance is a pretty bit of stagecraft. Swor Brothers, here for the first time, made a great hit. They do a negro dialect skit that places all other turns of this sort in the background. Jack and the dogs and monkeys pleased the ladies and children. Coram, ventriloquist, great act, full of humor. The Zingari Troupe in "Gypsy Life," pronounced hit. Next week: Julius Steger, Carter and Blinford, Marx and Masette, Klein, Ott Brothers and Nicholson, Bruno and Russell, Kelly and Kent and Kemp's Tales.

PHILADELPHIA.

By GEORGE M. YOUNG (Kinks).

KEITH'S (H. T. Jordan, mgr. Monday rehearsal 9:30).—While keen interest was manifest-

ed in Mrs. Langtry, who is appearing in the sketch "Between Nightfall and the Light" for a second week, there were several numbers on the bill much more entertaining and which found ready recognition with the large audiences. Hart and Dinette, Hilda Clarke and the Brothers Krem (New Acts). Fred Ray, assisted by Constantine Windom and Hilda Benoit, presented "A Roman Travesty" and it met with instant success. Ray takes care of the bulk of the comedy and does it well. Miss Windom and Louis Benton have several of the best lines. The finish is weak. The "Immensaphone" has no mystery about it, but as a musical novelty it proved interesting. To Clarice Vance belongs the biggest share of the honors of the bill. Miss Vance is in a class by herself; her welcome was just as warm as it always has been and there was no limit to the time she could have occupied the stage. The Three Pajama Perrys made their initial bow for vaudeville favor in their home town. The act is composed of Edna Perry, once connected with the Savage forces; her sister Evelyn; and the latter's daughter. Their act is crude due to the inexperience of Evelyn and her daughter, but there is good material in it. If they can smooth the wrinkles out and inject a little more ginger it should round into a fairly good offering. Flemin and Miller were seen for the first time here in a singing and talking act. There seems to be just the right flavor to this act to make it catchy. It is dressed attractively and the pair have a number of bright lines which won laughs. They were given a bad start; but quickly proved the right to a better place on the bill and got it. Lew Hawkins, instead of Lew Sully, as the program read, appeared and he went a bit better than usual. Gillette's dog repeated the success of the former success. Franca Piper pleased with banjo selections. Hughes and Brown had a commonplace talking and singing act, below the average. Mathien, who had a partner once, juggled alone on this trip, and the Wood Brothers repeated a ring act which was well received. They have several showy tricks.

BIJOU (W. Jennings, mgr.).—The "Imperial Burlesques" (H. W. and S. Williams) can take their place in the rank of the best shows seen here this season. "A Night in Paris" is the opening burlesque and there is plenty of action, music and comedy. The chorus consists of girls above the average as to looks and shapeliness. They display a vim and sprightliness that commands attention and some pains have been taken to dress them attractively. In addition to this there is a musical director who takes interest in handling the numbers as well as getting in some noticeable efforts on the violin which is of no small help. The bulk of the comedy is handled by Jack E. Magee, who is the peer of any of the handlers of "Tenderloin Gossip" met with. His Jargon is really a work of art in its class. Murphy, Fred Gray, Ben B. Cook and John Zimmer also help. There is a burlesque on "show girls" which is funny but offers something objectionable in the expletives. Similar business with a glass of beer should be dropped immediately. Magee scored with a "number" with the girls in conventional costumes and skirts. It is a novelty. A "plant" in the audience is used to good effect. "Off to the Front" is a corking good burlesque, with some more good work by Magee and Cook, the latter showing prominently. Julia Heltsman does her best work and looks better in the first number, making a striking appearance in a white costume and skirt. In this Nellie Graham dons a white attire which shows her off to good effect. Miss Heltsman lacks carriage, which can easily be remedied. Pauline Moran, who scores with songs in the olio, does good work in the military piece. Mamie Lee handles two small parts capably. They let her stature in Deonno and MacDonald carry off the honors in the olio. They do a barrel act which opens with some novel spinning. This looks like an opportunity for a strong novelty if developed. Murphy and Magee's offerings fell below the standard shown in the burlesques. Fred Gray and Nellie Graham present a familiar musical act which suffers from the amount of comedy injected. Both are clever enough musicians to use up more of the time along this line. Miss Graham looks well and Gray tries hard to please. He appears to be capable of better work. Zimmer closes with some clever juggling. Big business ruled all week.

CASINO (Ellas & Koenig, mgrs.).—Al Reeves got in just in time to take part in the "Election Special," a midwinter performance, and his "Beauty Show" suffered accordingly. Reeves has the assistance of an English pony ballet in his chorus which adds to the quality of the numbers. Almada Fowler and Mae Powers handle the musical number cleverly and Emily Sanger interpolates a toe dance which wins applause. Florence Hughes, a statuesque blonde, makes a good appearance. As an elaboration of "The Irish Justice" the first part, "The Beef Trust Trial," moves along familiar lines with a little too much of the slapstick comedy. "A Merry Go-Round" is much better. In this Reeves takes hold himself and with clever assistance by J. Theodore Murphy in a Hebrew character keeps the fun in the evidence all the time. Mae Powers is the "shape feature" this year in place of Dona Ronca and the show suffers nothing. Fay, Cooley and Fay open the olio and pleased with a vocal specialty called "Minstrels." The Six Bijoux, an importation, is the best of the dancing acts imported for the burlesque circuits this season. The Great Alexanders introduce a handcuff-escape act, well executed. The act lacks polish and the man should talk slower and more distinctly. The banjo specialty offered by Reeves with his confidential talk made its usual hit. He also has some good parodies. Murphy and Wakefield did not do their specialty on Wednesday. They, with the majority of others, suffered from heavy colds, which proved a severe handicap to a bill which is entertaining and pleased the patrons of this house at every performance.

TROCADERO (Fred Willson, mgr.).—Frank Carr's "Thoroughbreds" strongest bid for favor lies in having a capable corps of comedians who are willing to work hard to please and in the two burlesques, "A Good Run for Your Money" and "The Union Men," they have ample room to display their ability. Many of the best known

publishers have supplied the music for the numbers and there is a large and shapely chorus, which includes a number who can sing. The comedy is in the hands of Charles Douglas, Carol Henry, Dan Riley and Charles Niblo, while Blanche Washburne and Josie Flynn look after the principal parts among the women. In addition to a good "bootblack" number in the burlesque, Washburne and Flynn appear in their usual specialty in the olio. Mlle. La Tosca contorts to please; Henry and Francis have a travesty sketch which wins laughs; Niblo and Riley do some good dancing and the Laurent Trio score with their gymnastics.

LYCEUM (J. G. Jermon, mgr.).—The "Trocaadero Burlesques" with "The Most Family" and "Fun at Hotel Astorbill" show much that is familiar, but none the less pleasing. The comedy parts are well distributed and there is the average chorus to take charge of the musical numbers. In the olio Mae Taylor pleased with songs; Strik and London proved clever acrobatic cyclists; West and Williams appeared in their familiar "talk" act; Frank and Grace Graham did well with their sketch "A Lady Electrician," and the Wilsons sang and danced to applause.

DIME MUSEUM (T. F. Hopkins, mgr.).—Ferrari's troupe of lions, shown by Captain Pierre Cardona, furnished the new feature this week in the curio ball. Ajax, sword act; Franks Sisters, bag punches; Nora Gibson, with snakes; Whalows, musical act; Sultan and his consort in an oriental mystery, with John Thompson, the blind checker player, were other attractions, while in the theatre Emerson and Van Horn, Ethel Jackson, Will and May Reno, Victor Vamont, Larkins and Daly and the Cineograph pictures formed an attractive program.

BON TON (Mrs. J. G. Jermon, mgr.).—Mattie Collins, singer; Prince and Baldwin, sketch; Emerson and Henney, song and dance; Little Baby Wilson, singer, and moving pictures formed the bill this week.

NOTES.—The Four Mortons are at the Grand Opera House in "Breaking into Society" and doing big business. Clara Morton is earning new honors. There was a notable entertainment given by Mrs. Thomas K. Wansmaker to a party of Philadelphia society folks at the Wansmaker residence on Halloween. Nat Haines was personally selected from the Keith bill to entertain a society both ways and "Big Happy-Man" came off with flying colors. Al Reeves is on the hunt for some novelties.

PITTSBURGH, PA.

By JAS. T. TYNDALL.

VARIETY'S Pittsburgh Office,
300 4th Ave., Room 207.

GRAND (Harry Davis, mgr.).—Starlight, H. Hardin's spectacular electrical ballet, eclipses anything of the kind ever presented in Pittsburgh. Mr. and Mrs. Sidney Drew have a very clever and humorous new sketch, "A Model Young Man," which scores a genuine success with the audiences. The Kitanura Troupe of eight Japs with their own Japanese scenery is as popular as ever. Fields and Ward are genuinely funny in their satirical talking skit. Folk and Kollins, assisted by the Carmen Sisters, have an exceedingly good banjo act. Nat Haines has some new talk that goes well. Walter Daniels impersonates actors in an artistic manner. Frank Seymour and Emma Hill have an amusing acrobatic turn. Prof. Du Bois has a wonderful ape in "Adam." De Vay and Miller are pleasing in songs, dancing and acrobatic work. Daisy Dumont has a beautiful contralto and her ballads are artistically rendered. Hedrix and Prescott, Smiri and Kessner round out an attractive bill.

GAYETY (Jas. E. Orr, mgr.).—The "Greater New York Stars" company, fair show and olio. The Vassar Girls head the olio, making a hit with their songs and the electrical "Maypole" dance. Maryland Tyson and her "Parisian Pony Ballet" dance gracefully. Hune, Cain and Hoey have a good singing act. Billy Allen and Josie Bright have a genuinely funny singing and dancing turn. Buch Brothers, comedy acrobats, win applause, and the Busch-Devere Trio have an acceptable musical act.

ACADEMY (H. W. Williams, mgr.).—The "Jolly Girls Burlesques" strengthened by Edmond Hayer and Adele Palmer, in Geo. M. Coban's musical farce "A Wise Guy" are pleasing the crowds, although the skit has been seen here before. Hayer plays the part of "Hennessy, the piano mover," and new music and jokes have been added. J. W. Sherry, Al Hyland, Eddy Johnson, T. Wilson, Archie Goulet and a shapely chorus furnish clever specialties.

NOTES.—Yvette Guilbert and Albert Chevalier will be here November 14 for one performance at Carnegie Music Hall. A new roller skating rink was opened this week at Thirty-fourth street and Penn avenue. This rink will be called "The Cross-Roads Rink" and its promoters are local men of wealth.

BOSTON, MASS.

ORPHEUM (Percy Williams, prop; Dave Robinson, res. mgr.).—This theatre has certainly jumped into personal favor with the patrons of high-class vaudeville and it will not be long before the Orpheum will be a byword with all lovers of variety. The Fays are making as strong a hit as they did on their last visit. Fred Niblo's monologue was a treat. Tom Nawn and company in "One Touch of Nature" scored immensely. Duncan, the ventriloquist, pleased. Josephine Co-han in "A Friend of the Family" went well. Valoni and his trained doves, a beautiful act, well staged. Eva Mudge and Delrick Brothers, a good acrobatic act, also appeared.

KEITH'S (E. F. Albee, gen. mgr.).—The old Boston Museum favorite, George W. Wilson, in the top-liner. He has the play by Justin Adams, "The Old-fashioned Motto," and made quite a hit. Others were Joe Hart's "Cricketers," fair; The Four Forts scored heavily and are really the hit of the show; the Quigley Brothers are doing the same old act and create many a laugh; Welch, Mealey and McIntire in their comedy acrobatics were very refreshing. Harry Brown, Will Men and Jig, Earle and Bartlett, the Co-

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lumbia Four, Sam Elton and Lella Taylor also on bill.

HOWARD (G. E. Lothrop, prop. and mgr.).—The Gane-Nelson pictures are on their last week and the Howard Burlesques are still on the wing line. Carroll Johnson tops the vaudeville doing the same old stuff with the usual imitations. Delmore and Darrell, Cunningham and Lord, Guerlin and Lamb, Ranzetta and Lyman, good.

PALACE (Charles Waldron, prop. and mgr.).—"City Sports." In two funny burlesques. A novelty in the closing. A good basket ball game is done by the girls. The olio has Dookey and Austin, good singing; the Hyde Family, Mina Stauter, the La Mouts in good acrobatics, and Corey and Smith.

LYONUM (George Batchelder, prop. and mgr.).—"The Trans-Atlantic" are pleasing with a show which is up to date.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, res. mgr. Monday rehearsal 10).—Kaufman Troupe of bicyclists made a hit; Le Brun Grand Opera Trio, very pleasing; Exposition Four, made good with their playing, singing and dancing; Ed Cox, Southern dialect comedienne, very good; Kingsley and Lewis, kept the audience in good humor; The Balmes, very clever acrobats; Morrow and Shelberg, fair; Brooks and Vedder were enjoyed in their German sketch. —**GAITY** (H. B. Nichols, mgr. Monday and Thursday rehearsal 10).—"The Champagne Girls" gave a very good entertainment. —**EMPIRE** (Thos. H. Henry, mgr. Monday and Thursday rehearsal 10).—"The Golden Crock" was presented in an admirable manner, the company being very well drilled in their dances and marches. Ed Morton, character singer, very good; La Belle Alvora, dancer, good; Calia Sisters, gingerbread girls, only fair; Stewart and Desmond, sketch artists, well received; Dunham, Edwards and Healin, the "Three Musketeers," went well; The Wheelers, jugglers, good.

ALLENTOWN, PA.

ORPHEUM (Sam Myers, mgr.).—The Kratoons, hoop rollers, pleasing; Eckert and Berg, successful; Kay Holland, very pleasing; Emmet Devo and company, a laughing hit; The Great French, well received; Sydney Grant, nasal success; Ferguson and Mack, a scream.

ALPENA, MICH.

MALTZ.—Musical Lovelands, a very good musical act; Olney and Cunningham, comedy act, was a big hit; Swain and Powers, comedians, clever act, well received; Leo Kneib, juggler, ordinary; Edith Procknow, singer, good.

ALTOONA, PA.

LYRIO (L. B. Cool, mgr. Monday rehearsal 10).—Viola and Engle, acrobatic comedians, headliners, very clever and took the house; Ed Gray, "the tall tale teller," good; Lucy and Lundy, instrumentalists, pleased; Allinel and his monks, clever; Elizabeth Murray in songs and stories took well; Mr. and Mrs. Allison, well liked; Hawthorn and Burt have a very funny skit; Papina, the peerless dancer, was the feature of the show and received liberal applause.

ANDERSON, IND.

CRYSTAL (J. M. McEwen, mgr.).—Week Nov. 29: Raleigh and Harrington, good; Field and Monson, fair; The Great Koppe, juggler, good; Audrey Post, illustrated song, fair; Biju (Hoyt & Davis, mgr.).—Week Nov. 29: Prof. Brydon's dog, good; CHD Hufford, good; Fox and Summers, good; Fitzgerald and Hunt, musical, good.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr.).—Sharp Brothers, singing and dancing specialty, fair; Les Durand Trio, good; Brown, Harris and Brown, good; Julie Ring and company, distinct hit; Genaro and Bailey in "Tony, the Bootblack," well received; Charlie Case, many encores; The Usmemo, acrobats, fine. —**ALBAUGH'S PALACE** (J. Albert Young, mgr.).—Musical Simplicity, good; Whistling Johnnie, whistler and auto expert, fair; Great Lorene, impersonator, good; Miss Scofield, illustrated songs, fair; Finnigan, juggler, fair; Helen Moran, vocalist, good; King and Haslop in "How Dorchester Butted In," fair. —**TRAYMORE CASINO** (Frank Keldel, mgr.).—Appearing this week: Albert and Montague, songs, good; Geo. Van and his dogs, very good; Levine Sisters, dancers, fair; Margaret Wiesner, illustrated songs, good; Don and Dot Ford, handcliff experts, good. —**EHMLING'S MUSIC HALL** (Aug. Ehmling, mgr.).—May Gorman, songs, good; Frank Emmett, comedian, fair; Georgia Thomas, songs and dances, good; Cora Campbell, songs, good; Russell and Russell in "The Singing School," very good.

BAY CITY, MICH.

BIJOU (Dan Pilmore, mgr.).—Caesar and company, a wonderful exhibition of sleight-of-hand and cabinet tricks; The Hicklows, singers, dancers and tumblers, very good; Three Ronalds,

contortionists, clever work done well; Robert Taub, a pleasing voice.

BIRMINGHAM, ALA.

MAJESTIC (L. Stevenson, mgr. Monday rehearsal 10).—"The Eight Bedouin Arabs, proved great vaudeville act; Shields and Rodgers, good; Louie Dacre and her candy boy, made a great hit; Hawkins and Burns, fair; Harry Webb, made good; Nellie Elting and Harry Earle, a hit. —**NOTE**.—F. G. Parry, former manager, has gone back to St. Louis. L. Stevenson has taken his place as manager. —**GAITY** (E. J. McCardle, mgr. Monday rehearsal 10).—"The Behman show and Frank D. Bryant's 'Congress of American Girls.' The features were as follows: Cyclone Six, good; Masqued Ladies' Quintet, fair; The Ruppel, good; Hayes and Wynne, took the house; Les George, fair; Geiger and Walters, did well.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).—"Sheepdogs" found much pleasure in "Everybody's Up," with Mr. and Mrs. Gardner Crane and company. The Four Nightingales, aerialists, fine; Claire Beasley's trained cats, good; Geo. W. Day, pleasingly made light in cork; Monroe and Wesley, eccentric comedy, pleased; Mabelle Adams, valet violinist, good; Dan Bay, soprano, featured; Clarence J. Darwin in illustrated songs, clever; Margie Edwards, pianist, fine. —**NOTE**.—Sam Scribner, president of the Columbia Amusement Co., was in town 5 at the opening of the Garden and received many congratulations from theatrical friends in all parts of the country.

BURLINGTON, IA.

GARRICK (John M. Root, mgr. Monday rehearsal 1:30).—Sanderson and Bowman in a one-act playlet, scored heavily; Fred Lasere, comedy contortionist, very good; Raimond and Good, clever; Harry Howard, impersonator, good; George and Colwin, singer of illustrated songs, satisfactory.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11).—"The Circus" is their skit "The Mud Town Looky" head the bill. Other acts were: Four Melvin Brothers, good; Cooper and Robinson, The Phays, Wylie's circus, Adelmanns and Morris and company. —**LYRIC** (C. H. Peckham, mgr. Monday rehearsal 11).—"Le Domino Rouge, clever dancer, with her eight girls give a unique dancing act and makes a hit as a headliner. The rest were: Hursky, Bergers and company; Kelley and Reno, acrobats, good; Barnato and Diaz, Herr Schmidt, D'Estelle Sisters, Lemaire and Lemaire and Tom Hays. —**STAR** (Drew & Campbell, mgrs. Monday rehearsal 11).—"Miner's 'Bohemians' and Joe Gaus are doing good business this week. —**EMPIRE** (Chas. W. Denzinger, mgr. Monday rehearsal 11).—"The Jersey Lilies,"

DALLAS, TEX.

MAJESTIC (B. S. Mackenfuss, mgr. Monday rehearsal 11).—"The bill Nov. 29 seemed to give satisfaction. The Apollo Quartet was easily the feature and outlasted the field, except the Four Musketeers, who ran a close second. Billie Wells, good; Tony Ryder, monkeys, excellent; John Ledegar, due; Wells Brothers, fair. —**NOTE**.—"The management of the Majestic decided to commence the week here Sunday nights, commencing Nov. 14. The matter of permitting theatrical entertainments on the Sabbath is now in court, but the management are confident they will win.

DES MOINES, IA.

EMPIRE (M. J. Kargor, mgr. Monday rehearsal at 11).—Routford and Jansen present a very amusing sketch; Harry Spingold and company offer a song and comedy sketch; Hyde, Heath and Walsh in "A Load of Hay" was well received; Reuben Sims draws cartoons; Mitchell and Love offer "In Honor of the Irish"; Adelyn gives an exhibition of wooden shoe dancing and the performance closed with Lindsey's monkeys and dogs. —**NOTE**.—"There is some talk that Des Moines will have a new Hippodrome next winter. The Sells-Floto shows are going to play Mexico, but they can't get away from strong opposition. The Norris-Rove Circus is now in the Mexican capital and Hagenbeck is going that way. The Wallace show closed at Jackson, Miss., Nov. 3.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—Sylvester, Jones, Pringle and Morrell, "That Quartet," proved all that was said about them. They made a distinct hit. Clayton White and Marie Stuart return with their old offering, "Paris," and again pleased. Lee Tung Foo, the Chinese baritone, was a novelty. Cam-

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E. C.

GRAND RAPIDS, MICH.

GRAND OPERA HOUSE (L. Newcomb, res. mgr. Monday rehearsal 10).—Frederick Howley and company in the one-act melodrama, "The Bandit," the headliner, a bit talky, but fairly entertaining. Besides Mr. Howley the company include J. McCauley and Frances Holght. "Fredo and Dare" were added attraction. Their act shows these clever musical comedians to good advantage. Henderson and Moss presented "At Griggs Corners," very good; Alt Hott in a mimic monologue, ordinary, nothing new; Kowls and Von Kaufman, scored one of the hits of the bill; Rice and Elmer, acrobatic comedians, and Guy Johnson in illustrated songs, completed the bill.

C. H. HALLMAN.

HARTFORD, CONN.

POLI'S (Louis E. Kilby, mgr.).—The headliner of the week is Padette Women's Orchestra, which is attracting attention. Francesca Redding and company in a sketch was laughable; Gallagher and Barrett in "The Battle of Too Soon," a military travesty in which there are many solid laughs; Murphy and Willard brought down the house; Nellie Floreide, a pretty young woman, sang in good voice; John and Bertha Rich sang and dance acceptably; Geo. H. Wood in blackface does well.

WILLIAM H. RHODES.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.).—Julius Steger and company in the dramatic playlet, "The Fifth Commandment," made a very favorable impression. Bruno and Russell appear in a nonsensical skit that seemed to be well liked, and Kelly and Kent won much applause with their clever character work. Mazur and Masette, old favorites here, gave their well-known comedy acrobatic act, which is beginning to be in need of new material, and Carter and Bluford, colored singers, contributed a very neat vocal specialty, with pretty costumes and special scenic settings. Klein and Clifton in "The Humpty's Holiday," Paul Barnes, the monologist, and Mile. Emilie Rose, equilibrist, rounded out a very good program. —**EMPIRE** (Chas. Zimmerman, mgr.).—"The Dreamland Burlesques" held the boards here for the week, giving a satisfactory show. —**GAYETY** (Edward Shayne, mgr.).—Hayde's Comedians gave a good show at this theatre the latter half of last week. For the first three days of the present week the Rose Hill Folly company was the attraction.

LOUIS WESLYN.

JACKSON, MICH.

BIJOU (E. J. Cox, mgr.).—Floyd Mack, acrobat, good; Florence Fitch, songs, pleasing; Baby Irma Wyckoff and company, sketch, entertaining; F. L. Perry, dancing musician, clever act; The Great Richards, female impersonator, fine.

E. A. WERNER.

JERSEY CITY, N. J.

BON-TON (D. W. Dintins, mgr.).—"The Avenue Girls," two pieces and olio. In olio: Elsie Leslie sang three songs; Paul de Roy and La Vaulon, comedy bar act, very good; Phil McFarland and Mike McDonald caused laughs; Minerva Vano, "the handcliff queen," did good work. Feature of show was Olga Orloff's singing. She has a soft clear voice, but cannot act. Next week: "Ideals."

PETE.

JOLIET, ILL.

GRAND (L. M. Goldberg, Rehearsal 2).—Mr. and Mrs. Danny Man, the hit; Four Emperors, good; Juggling Thorns, pleased; Flo Price, fair; Arnold and Artie open the show.

STEVENS.

KALAMAZOO, MICH.

BIJOU (Harry W. Crull, mgr.).—Edith and Lee Haeny in "The Doll and the Tin Soldier," well received; H. Greenway, comedy juggler, fine; Rockaway and Conway, rube sketch, fair; Laven-der-Richardson company, full of life and ginger and heartily applauded; Arthur Van Bochove made a hit with songs.

FRED R. YOUNG.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, gen. mgr.).—Chinko, juggler, headliner, good with his eccentric juggling; Avon Comedy Four, hit; "A Bit of Vaudeville" by Bellman and Moore went well; Arthur Deming, blackface, won several laughs; "Too Many Darlings" is good fare; Mayme Remington and her "Picks," hit; Minnie Kaufman rides well on a bicycle. —**CENTURY** (Joseph R. Donagan, mgr.).—"Kentucky Belles" company, big attraction. The chorus is well trained and gowned and the two burlettas are above the average. Olio: Young Buffalo, sharpshooter; Andy McLeod, musical monologue of merit; Century Comedy Quartet pleased. Business big. Week 11: "Yankee Doodle Girls." —**MAJESTIC** (E. G. Davidson,

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Cobb's Corner

NOVEMBER 10, 1906.

No. 38. A Weekly Word With WILL the Wordwright.

The Song-writing team of Cobb and Edwards has ceased to be Who's got a good melody?

PAUL BARNES PLEASE WRITE

WILL D. COBB

WORDWRIGHT

1416 Broadway

mgr.).—"Dainty Duchess" company, big business. Show pleasing and well liked. Olio: Lalla Selbini, "the bathing beauty," pleased; Gladys Carlisle sings effectively; Keeler and Hawley, comedians; Willie Pantzer company, excellent acrobatics; Joseph, John and Thos. Duffy are singers. Week 11: "Bon Tons." FAIRPLAY.

KENOSHA, WIS.

BIJOU (F. J. O'Brien, mgr. Monday rehearsal 10).—First half 27: Show opens with Edridge, the sand man, clever act; Louis Bates, female impersonator, good until he attempts to imitate Sis Hopkins; McCarty and Lawrence, talking act and songs with dancing, good; The Kingsburys, musical, have a great act, and know how to execute it. Last half: Barr and Evans, sketch, good; Wm. Cross, dancing and imitations, fair; The Martinis, sketch, have good comedy but the acrobatic work fails to wake the audience; The Kingsburys, featured and held over, go big. AL NICHOLS.

KEOKUK, IOWA.

LA SALLE (Reeves & Dodge, props. and mgrs. Monday rehearsal 9).—La Adella, change artist and dancer, pleased; Hyde, Heath and Walsh in an entertaining sketch, "A Load of Hay," also pleased, big hit; Major Del Fontaine, gun and baton spinner, good; Guerdon Colvin in illustrated sketch, fine. NOTE.—After the performance Saturday evening a banquet was given on the stage, all stage hands, theatre employees and performers sharing in the feast. FRANK SANSONE.

LITTLE ROCK, ARK.

MAJESTIC (Fred B. Crow, mgr.).—Week Oct. 29: Cunniff, jill-breaker, fine; Pero and Wilson, barrel jumping, well received; Jeanne Brooks, vocalist, good; Lester and Quinn, good; Antrim and Peters, comedietta "A Tarry at Tanktown," good; Blum, Bom, Brt, musical, fine; Davis and Davis, roller skaters, good. NOTES.—The opening of new Lyric Theatre is set for Dec. 3. OZKAREIN.

LONDON, CAN.

BENNETT'S VAUDEVILLE (J. H. Aloz, res. mgr.). Milton and Dolly Nobles in "Why Walker Reformed" pleased immensely; Franklin and Eva Wallace, well liked in "A Case of Champagne"; Maceo and Fox, singing and dancing, well received; Brazil and Brazil, eccentric acrobatics, clever; McGrath and Paige, expert band playing; Manhattan Comedy Four, good singing, appropriate costumes and makeup, excellent comedy, enthusiastic applause; Apolles' Animals, one of the best animal acts on the road.

How many girls have you told that to? Published by Leo. Feist. New York It's a ballad.

LOUISVILLE, KY.

BUCKINGHAM (Whalen Bros., mgrs.).—"The Cherry Blossom" company (Will A. Pyne, mgr.). This company has a number of good ensemble numbers and a bunch of pretty girls.—HOPKINS (Wm. Reichman, res. mgr.).—Klein, Ott Brothers and Nicholson are the headliners. This is a musical team of ability and they rendered good musical numbers. Charles F. Semon in comedy and music pleased; Johnstone and Cooke, farcical playlet fair; Belleclair Brothers are gymnasts of real ability; Myles McCarthy and company in "The Race That's Dream," good; Manning's Entertainers in sketch "A Hotel Porter" were good, plenty of comedy and clever acrobatics; Helff Brothers, chat-rate dancers. CHAS. SYLVESTER.

LYNN, MASS.

AUDITORIUM (Harry Katsen, mgr. Monday rehearsal 10). As the headliner Sa-Iara offered a mindreading act of ordinary value; Snyder and Buckley, comedy musicians, scored heavily; Lewis McCord and company in "Her Last Rehearsal" were a hit; Anna Chandler, singing comedienne, good; Pantzer Trio, gymnasts, a clever act; Cook and Stevens, colored act, pleased; Kennedy and Wilkins, ordinary dancing act. DAVE CHASE.

MARION, IND.

CRYSTAL (J. H. Ambros, mgr. Monday rehearsal 10).—Week Oct. 29: Warrington Brothers, acrobats, hit; Stanlap, clever; Prof. De Rosa, dogs, pleased; Ruth Smith, illustrated songs, fair.—GRAND (Harry Sommers, lessee. Monday rehearsal 10).—Burgess, Daniels and Burgess, acrobats, good. Remainder on bill fair only. L. C. WETZEL.

MEMPHIS, TENN.

GRAND OPERA HOUSE (A. B. Morrison, mgr.).—George Wilson, headliner, scored; Dillon Brothers, songs, well received; Lina Pantzer, tight rope, clever; Mr. and Mrs. Chandler, entertaining; Original Terley, good; Ida O'Day, pleasing; Musical Alviolas, good.

MILFORD, MASS.

EMPIRE (S. B. Stifter, mgr.).—Marie Evans, singer, hit; The Emerys, scored; La Vina and Alma, excellent; Bobby Winstanley, dancer, pleased immensely. CHAS. E. LACKEY.

MILWAUKEE, WIS.

STAR (F. Trotman, mgr.).—"The Broadway Gaiety Girls" in "The Land of Promise," pleased.—CRYSTAL (F. B. Winter, mgr.).—Bunth and Rudd, jugglers and eccentric dancers, good; Mr. and Mrs. Robyns, sketch, very good; La Vere and Marsden, songs and dance, good; Three Bonding Gongs, acrobats, very good.—GRAND (W. W. Gregg, mgr.).—Reubelle Sims, tramp comedian, good; Hyde, Heath and Walsh, comedy act, fair; Rentfrow and Jansen, comedy sketch, fair; Norma Gregg, vocalist, good. B. H. BENDER.

MONTREAL, CAN.

SOHMER PARK (Lavigne & Lajole, mgrs.).—Lavigne's band concerts are still popular. Fred Howard, ventriloquist and musical artist, was a feature; Prof. Ashida, Japanese magician, clever act; John Truman, comedy juggler, good; Rizad and Fatima, contortionists and gymnasts, clever.—MAISONNEUVE (Al E. Read, mgr.).—Headed by the comedian Al E. Read in monologues and character songs.—THEATRE ROYAL (H. C. Egerton, mgr. Monday rehearsal 10).—"The Star Show Girls." AL M. PRENTISS.

MUNCIE, IND.

STAR.—Paul Poole, magician, fair; Mahoney and Take, comedians, good; Theo-La Jess-Camille Trio, novelty contortionists and gymnasts, took well; Mrs. Frank Gray, pictured melodies, good; Wesson, Walters and Wesson received applause. GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Borani and Nevaro open with a comedy acrobatic act and are followed by Max and his Singing College, who have very good voices. Quigg, Mackey and Nickerson entertained very well; Lind made them guess for a while; Fitzgerald and Trainor have a novelty singing and dancing act with piano playing; Jeanne Ardelle with her "Inky Dinks" kept them wide awake; the Four Londons are clever on the bars; Valerie Bergere and company did not receive their scenery and costumes in time for Monday's performance and substituted "Jimmie's Experiment."—WALDMANN'S OPERA HOUSE (W. S. Clark, mgr.).—Scribner's "Gay Masqueraders" company are here and have a very good show. JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (F. J. Windlach, res. mgr. Monday rehearsal 10).—Emma Carus, songs, well sung; "The Cowboy King," introducing Sidney Kingdon Ayres, immensely liked; Howard and Howard, fine; Madison and Cook, comedy, good; Abdallah Brothers, comedy acrobats, features; Monroe, Mack and Lawrence in "The Servant Girl Question," fair, likewise Scott and Whalley, dancers. E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 11).—Dixon Brothers, musical pantomimists, amused the children; Knight Brothers and Sawtell are clever dancers with poorly chosen songs; Fiske and McDonough, "Good News," gained many laughs; Willa Holt Wakefield, song readings, excellent; Long and Cotton, clever skit, heartily received; Edith Helena possesses an ex-

cellent voice; Damm Brothers closed.—GREEN-WALL (H. Greenwall, mgr.).—"The Vanity Fair company. The Behman show next week.—WINTER GARDEN (T. P. Brooke, mgr.).—Brooke's Band. O. M. SAMUEL.

PADUCAH, KY.

KENTUCKY (Thomas Roberts, mgr.).—Enulle (gardner, singer, not very good voice, but her personal appearance scored for her; Dennam Maley comic songs and dances was very good and enthusiastically received; Lola McConnell, singer and dancer, best of the bill, received liberal applause. CAROLINE DAVIS.

PAWTUCKET, R. I.

CAPRONIS. Belle Hill, songs, good, Dewey and Thornton, satisfactory; Prof. Hunter, crayon artist, pleased; Chas. Mellman, musical, good; The Cleveclands, hit; J. B. Maguin, songs, pleasing; Delts and Moulr, acrobats, hit. NICK.

PIQUA, O.

BIJOU (McCarty & Ward, mgrs. Monday rehearsal 10:30).—"The Two Cloves, acrobats, good; Welch and Estes, sketch, made a big hit; Blanch Johnston, singer, good; Francis Chenault, illustrated songs, well received; Harfaek and Harris, novelty singing and dancing, very good and made a hit; Murphlin and Norris, comedy jugglers, neat act. SAM R. H.

POUGHKEEPSIE, N. Y.

FAMILY (M. B. Sweet, res. mgr. Monday rehearsal 10:30).—Stevens and Keely, comedy skit, good; Julia Curtis, singing comedienne, hit; The Hilliers present the timeworn cabinet act; Baker and Meno, comedy acrobats, big hit; Wilber Held, monologue artist, very good; Baxter and Southwick, slackwire cyclists, fine. W. C. MATTERN.

RACINE, WIS.

BIJOU (Wm. C. Tiede, mgr. Monday rehearsal 9:30).—Grand Eldridge, sand artist, very good; McCarthy and Lawrence, song and dance, fine act; Louis F. Bates, female impersonations, very clever; Manhattan Newsboys' Quartet, hit; Dal-rine MacIs does very clever work; Dudley and D'Ormond, high-class singers, have fine voices and know how to use them; Makinuri, violinist, plays anything we have had here in that line; The Kingsburys, comedy musical act, feature of the bill.—NOTE.—Policy of house has been changed. Instead of two new shows weekly as formerly will hold the show entire week. WM. J. McILRATH.

READING, PA.

ORPHEUM (Frank Hill, mgr.).—Bessie Wynn, the headline act, pleased; Franz Ebert and company in "Dan Cupid" was favorably received; Doherty Sisters, hit of bill; Bison City Quartet pleased; Les Bruns, trick billiards, do a clever act; Deltoria and Glissando, musical act, fair; Mile. Victoria and her dogs pleased the feminine portion of the audience. Bill the best offered thus far this season; business large.—BIJOU (Updegraff & Brownell, mgrs.).—5-7, Bryant's Extravaganza Company pleased; fair business. Midnight election performance very small house. 8-10, "Boston Belles Burlesquers," fair show. KELLY.

SAGINAW, MICH.

JEFFERS' (Chester Sargent, res. mgr. Monday rehearsal 11).—Senor Cardona and trained lions is headliner. Pleased ladies and children particularly. McDermott, tramp comedian, received considerable applause; Herbert and Willing, blackface comedians, had a skit that was laughable; Francell and Lewis, "The Ballyhoo," good; Cowles Family, novelty aerial gymnasts, clever performers; Baby Marguerite of the family is featured; Swor and Westbrook, amusing novelties; Musical Reeds, termed "The Black Hussars," premier soloists, made up a good number and were liked. NENNO.

SALT LAKE CITY, UTAH.

BON TON (J. H. Young, mgr. Monday rehearsal 10).—Week Oct. 28: Thatcher and Nelec, musical, fair; Abbott, illustrated song, good; Connor, slack wire, clever; Melnotte, female impersonator; Milton and Harris, jungle scene, unique.—ORPHEUM (W. L. Jennings, mgr. Monday rehearsal 4).—Week Oct. 28: Hayward, Connor and Hayward, sketch "Marriage is Sublime," fair; Roattino and Stevens, character singing and dancing, pleased; Gilliland and Perry, "The Cowboy and the Coon," very good; LeRoy and Woodford, conversationalists, good; Okura's Wonders, "Risley" and juggling, decidedly clever; Gus Edwards' company, "Primary No. 23," pretty and catchy. JAY E. JOHNSON.

SAN ANTONIO, TEX.

MAJESTIC (T. W. Mullaly, mgr.).—"The Juggling Bannans, club experts, beautiful act; Dixie Harris, pleased; The Great Westin, best ever seen here; Jane Courthope and company, a big hit; John West, musical comedian, good; Madame Siapoffski, prima donna, fine. CAL. COHEN.

SCRANTON, PA.

STAR (Al G. Herrington, mgr.).—"Emphic Burlesquers," fine; the Four Leah Sisters in vaudeville sketch made good.—FAMILY (H. H. Smith, mgr.).—Bill very good. JACK DE HAAS.

ST. LOUIS, MO.

There seems a lack of effort on the part of many artists of unquestionable merit when playing here—a sort of shiffling, careless delivery upon presentations of their sketch or stunt that can be traced to the general reputation of St. Louis being a cold show town. This interferes with giving a good show and should be avoided, as all hasty snap judgment should be. THAT MAN.

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CHAS. K. HARRIS, 81 W. 51st St., N. Y. (Meyer Cohen, Mgr.)

Vol. 3. New York, Nov. 10, 1906. No. 113.

The Musketier Four are featuring "And a Little Child Shall Lead Them" and "Somewhere" with great success, and it is a fact that not in years has any quartet made such success in burlesque as this one has with The Empire Burlesque Company. Tom Moore, the greatest of all coin song singers, has introduced a new song that looks as if it will surpass "Hot Time in the Old Town To-night" in popularity. It is entitled "At the Meeting House To-night" and has a swing and tempo about it that is bound to meet the popular fancy. Get it at once and don't wait. Once you hear it you can't keep your feet still and you will have to dance till the band gets through. Marie Laurent, the clever soprano, is making a big hit singing "Somewhere," and "And a Little Child Shall Lead Them" over the Keith & Proctor Circuit. Miss Dorothy Golden, who is booked for a long engagement over the Cosindine Circuit, will make a feature of "Somewhere," "And a Little Child Shall Lead Them" and "Dreaming, Love, of You."

ST. PAUL, MINN.

ORPHEUM (J. F. Blutes, mgr.).—Rose Goghlan in the playlet "The Ace of Trumps" duplicates her former successes. She is ably assisted by Edward Emery. "Motoring," very funny, gets solid applause. Hennings, Lewis and Hennings in the comedy "Mixed Drinks" affords an opportunity for clever dancing and rapid-fire comedy. The Marco Twins, good; Aribos, European novelty acrobats, pleasing; Ferry, good; Ethel Forrester, good; WINDSOR NOVELTY—La Car-montella, Parisian novelty dance, good; G. Fuller, fair; Vice and Viola, comedy sketch artists, fair.—STAR (J. C. Van Roo, mgr.).—Campbell's Nightingales put on one of the poorest shows of the season. Chorus, fair. Next week: "The Broadway Gaiety Girls." B. F. ROBERTSON.

SYRACUSE, N. Y.

GRAND (C. H. Plummer, mgr. Monday rehearsal 10:30).—Hungarian Boys' Band, well received; Lucy and Lucier, pleased; The Labakans, fair; Marlowe-Plunkett company, no impression; Lily Seville, fair; Chford and Burke, decided hit; Lavine-Cheron Trio, pleased. SAM FREEMAN.

TOLEDO, OHIO.

VALENTINE (Otto Klives, mgr. Sunday rehearsal 10).—Grant and Hoag present a popular number, but Mark Murphy and his comedy sketch are close competitors. Cliff Bessie's circus gets the laughs. The other acts are Murray and Lane, Willy Zimmerman, Wenden and Gladhill, Fitzgerald and Gilday and the Majestic Musical Four.—EMPIRE (Abe Shapiro, mgr.).—"The Night Owls." The show is only fair. SYDNEY WIRE.

TOPEKA, KAN.

NOVELTY (S. R. Wells, mgr. Monday rehearsal 1:30).—Week Oct. 28: The Medallion Trio, clever and scored; The Marinellas, aerial, well received; Martine and Hard, character changes, good.—LYRIC THEATRE (F. A. Campbell, mgr. Monday rehearsal 10:30).—Burlesque and minstrel acts at this house. Barney McConnell is good, as are also one or two others. The entire chorus fall short, a few catchy songs well sung will help the receipts.—NOTES.—Williams and Walker played to very poor business 28. Cole and Johnson in "The Shoo Fly Regiment" on 31, also poor attendance. LOUIS H. FRIEDMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr. Monday rehearsal 10). The headliner is Houdini. He fooled the detective department. The Mouliet Sisters are crack-jacks as horizontal bar artists. In "A Bachelor's Dream" May Edouin and Fred Edwards. Jack Gardner, the man with the horns, is clever; Bartholdi's cockatoos are well trained birds; Mr. and Mrs. W. W. O'Brien have a snappy line of talk; Burke and Dempsey and the Cinematograph finished a bill which pleased big houses.—STAR (F. W. Star, mgr. Monday rehearsal 10).—Big attendance filled this popular resort week of 5, when the "Baltimore Beauties" appeared. The two burlesques "Run on Tucker's Bank" and "Whirlie Girlie" were well put on. The La Roses, European wire artists, were a big feature of the olio. Tony Kennedy and Ted Evans and company, "In Wall Street," made a hit. The musical numbers were catchy and continues fine. Next: "Star Show Girls." HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—Fred Walton and company scored a hit; The Pryors in a singing and dancing act were applauded; Thomas Meegan and company, pleased; Texarkana and Wabby, dancers, caught on; James H. Cullen, fair; Mille Nadje, gymnast, scored; Fields and Wolley, in "A Trip in an Airship," good.—LYCEUM (R. H. Keller, mgr.).—The Fay Foster company appeared first three nights to good houses. J. J. M.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kerman, mgr. Monday rehearsal 10).—"Merry Makers," a good show, olio up to average. Le Sprays, dancers, pleased; Nelson Millange and Marshall, good sketch; Olmper Comedy Four, creditable; Elton Trope,

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IN VAUDEVILLE

IDA CRISPI

The Versatile English Comedienne

Late of "MISS DOLLY DOLLARS"

ED. M. MARKUM, Press Representative

"THE BEAU IDEALS"**DELMORE and DARRELL**Closing the olio at the Old Howard, Boston, Mass.,
this week. Two shows daily.**Nov. 12th and 19th Open****DOING VERY NICE, THANK YOU.**

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ORIGINAL NEW ACT

FRANK RICHARDS AND CO.

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"The Daffy Athlete"

MANAGERS AND AGENTS INVITED

PASTOR'S NEXT WEEK

aerial artist, clever; Jeanette Young, pleased. The Gans and Nelson fight pictures are the drawing card.—MAJESTIC (O. Eiler, mgr.).—Mayer's Vaudeville is playing a special engagement this week to good business. Ford and Bowen, singers and dancers, pleased; Dida, illusion, good; Elsie Star, soubrette, good; Lyford, Chick, song, illustrator.—NOTES.—Edgemoor-Kernan has entirely recovered from his recent sudden illness. His legion of friends are delighted to see him again.—Sadie Gompers, a popular young lady of this city, made her debut as a vaudeville entertainer at Chase's Theatre Monday. Miss Gompers has a clear mezzo-

soprano voice and sang several selections, making a decided hit.

WILMINGTON, DEL.

GARRICK.—Harry Corson Clarke and company, May Ward, Harry Leclair, Delmore and Lee, Edgar Forman and company, Herbert's dogs, Ross and Lewis, Miller and Hunter. CRITIC.

WINNIPEG, MAN.

DOMINION (D. Douglas, mgr. Monday rehearsal 10.—Week Oct. 29: Joe Garza, acrobat,

When answering advertisements kindly mention VARIETY.

NOTICE.

Owing to the departure of

JESSE L. LASKY

FOR LONDON, ENGLAND,

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good; Earl Wilson and company, good; Inness and Ryan, bright turn away from ordinary; Frask and Lavigne, fair; Ethel Gilkey, good; Howard and Bland in "The Stage Manager," good.—BIJOU (Nash & Burrows, mgr. Monday rehearsal 3).—Week 30: Mabel Gage, good; Sam and Ida Kelly in "Si and Mandy," hit; Cooke and Rother are sure headliners, recalled repeatedly; Chas. McDonald, comedian and dancer, good; Three Poliers, good gymnastic.

S. J. HORTON.

WORCESTER, MASS.

POL'S (J. C. Criddle, mgr. Monday rehearsal 10).—Roland West and company in the protean offering "The Criminal" was very good; Charles and Fannie Van, talkers and singers, well received; Dorsch and Russell, the musical railroaders, made a hit; Daisy Harcourt, comedienne, fair; Bobby North, Hebrew comedian, pleased; Duffin-Bedony Troupe, sensational casting act; Kriesel's animal act pleased the little folk.—FARK (Al F. Wilton, res. mgr. Monday rehearsal).—The "Jolly Grass Widows" opened here to good houses. WM. H. BLOUNT.

UTICA, N. Y.

ORPHEUM (E. L. Koneke, res. mgr. Monday

rehearsal 10).—Charlotte Parry, splendid protean sketch; Mr. and Mrs. Jimmy Barry, good; Leona Shurber and "Black Birds," hit; Pongo and Leo, acrobats, good; Harry Breen, parodies, fair; Goldsmith and Hoppe, musical, first class; La Your Sisters, dainty "sister act." S. J. TAB.

YORK, PA.

PARLOR (Wm. B. Pyle, mgr.).—Messenger Boys' Trio, good; Hanvey and Doane, hit; Ed and Nettie Maase, fair; R. Thomas Miller, good; L. L. Gorman, ordinary; The Sterlings, good. JACK DIAMOND.

Maxine Wells

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VARIETY

VOL. IV., NO. 10.

NOVEMBER 17, 1906.

PRICE FIVE CENTS.

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CIRCUS

PARKS

SIME

MAGELYN WHITEHOUSE

VIRGINIA ANNESTON

BURLESQUE

MINSTRELS

FAIRS

RUSH

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

COMING TO FIX UP PROPOSITION.

The exclusive story printed in Variety last week of the proposed union between the Eastern and Western Burlesque Wheels came as a surprise to most of the Wheel managers, excepting those high in power.

The proceedings had been covered with secrecy, and the burlesque managers knew naught of the attempt at a reconciliation until the story made its appearance.

Harry Martell returned from the Cincinnati meeting of the Empire Circuit Company last Monday. Mr. Martell would give no information as to the proceedings relating to the merger proposition; neither would he say that such a proposition had been talked over.

Variety is in a position to state, however, that a plan for consolidation was informally talked over at the Cincinnati meeting by the leading spirits in the Empire company, and it will be further discussed upon the arrival of the big Western Wheel men, who are expected in New York either to-day or Monday.

James Butler, president of the circuit; John Whalen, James E. Fennessy, Harry Williams, George W. Rife, W. S. Campbell, all principal Western managers, with Rankin D. Jones, the Wheel's attorney, are on their way to New York, if they have not arrived here.

During their stay, acting in concert with the prominent Western managers in town, the outline of a plan will be put through for submission to the Eastern Wheel.

There are two serious difficulties to overcome. Firstly the rank and file of each Wheel must be pacified, and the second, which may prove more expensive, is the disposal of the houses held by each circuit, but which will have to be dropped upon the merger taking effect. The Western Wheel has no fears on this score, its leases not being long-termed ones, but the Eastern Wheel has tied itself up pretty thoroughly. A Western Wheel manager in speaking of the matter to a Variety representative said: "If the Eastern Wheel can do what it says it can there will be no difficulty, and the Wheels will be together. The question in opposition towns which cannot support two will solve itself. Business sense will come to the rescue where a hitch occurs."

THE EMPIRE MEETING.

Cincinnati, Nov. 16.

The Empire Circuit Company held its semi-annual meeting in this city last Friday. All the members of the committees were re-elected for another six months. The company took up the routing of shows, perfecting some details so as to keep all regularly playing and endeavoring to do away with some of the longer jumps.

The opening of the new Chicago house was also brought before the meeting, as well as the matter of securing another house in New York City.

AFTER SITE IN WILKES-BARRE.

The Eastern Burlesque Wheel is after a site for a theatre in Wilkes-Barre, Pa., if it has not one there at the present time. The town is considered a good one theatrically, and without ever having had burlesque for its entertainment, should prove, according to the Eastern promoters, an excellent three-night stand.

MORRIS SUPPLYING CAHN & GRANT.

The New England theatres of Cahn & Grant, the theatrical managers playing "rep." companies, will have vaudeville oltos to strengthen the shows and the acts will be booked through the office of William Morris, according to present plans, as stated by a person very close to Julius Cahn.

The sudden determination of Cahn & Grant to play vaudeville was caused through the acquisition of a vaudeville theatre by B. F. Keith in Lewiston, Me., which, according to Variety's informant, was in direct violation of a tacit understanding had between the firm and Keith at the time Fay Brothers in Lowell, Mass., turned their theatre over to the vaudeville manager.

Cahn & Grant agreed then to allow Keith to have the house provided Keith did not play vaudeville against them in any New England city. Upon hearing that Lewiston had been entered by Keith, the firm decided to retaliate by having their shows play vaudeville in all cities where Keith booked. To secure the necessary vaudeville features, two or more with each company, an arrangement was made with Morris to have acts added.

What especially aggravated the theatrical firm was that three days before the lease for the Lewiston house was signed, E. F. Albee absolutely denied to a representative of Cahn & Grant that Mr. Keith entertained any idea whatsoever of going into the town.

MORRIS-SHUBERT NEGOTIATIONS ON.

The story that William Morris had dropped all negotiations and connection with the Shubert Brothers relative to theatres and placing shows was wrong, according to the Morris office, which declares it still stands ready to place shows in any of the Shubert open dates.

If there were a cessation of negotiation talk between the two at one time, it has evidently been patched up. Some "deal" now under way of which no details can be learned is probably the cause. It may come out soon.

SHUBERT'S DAVENPORT PLAYS VAUDEVILLE.

Davenport, Ia., Nov. 16.

The Shubert theatre here, which has not been burdened with legitimate bookings, will play vaudeville commencing Monday. The Chicago office of William Morris will supply the acts. It is a new house.

OPPOSITION COMING IN SYRACUSE.

Syracuse, N. Y., Nov. 16.

Hurtig & Seamon will leave the Bastable Theatre May 1 next. It is probable that the firm will build another theatre in the city, but as Variety printed long ago, the lease of the Bastable could not be renewed.

There is no doubt that after Hurtig & Seamon get out the Bastable will play vaudeville in opposition to Keith's Grand Opera House. The city cannot stand two vaudeville houses and the best shows will win out.

BERLIN MANAGER EXPECTED.

Richard Schultz, manager of the Metropole, Berlin, is expected to arrive to-day. He is on a search for plays and novelties.

LONDON MUSIC HALL MAD.

London, Nov. 6.

George Dance is the latest prominent man to show symptoms of music hall fever. He has sold sixteen of his twenty-two touring theatrical companies and starts in with getting under way a combined music hall and theatre at Ilford. Meantime he has just opened the Coventry Hippodrome, with Vesta Tilley as the booming initial feature.

As to the Lyons project, the great king bee of all restaurateurs, has done all his talking for the present and is quietly negotiating for sites. He is a man with keen commercial instincts, and having said that his scheme is going through there is little doubt but that it will.

Barrasford, who has had some past reverses like most plunging showmen, is now steadily holding his own, and the DeFree alliance is the smartest move he has made. He paid some very nice salaries when things were fully going his way, hence the music hall crowd all wish him the best fortune. Perhaps his best house is the Leeds Hippodrome, in his home town, which is always packed to the walls.

RYAN'S INDIANAPOLIS OPENS JAN. 1.

Cincinnati, Nov. 16.

The new theatre of John J. Ryan's in Indianapolis is the Ammons-Dubois uncompleted house. That firm controls a number of small houses in Indiana and it was their intention to operate cheap variety in Indianapolis. The theatre is being built on South Illinois street by V. T. Malott, who will have a hotel in the same building. The stage is very small and there is no balcony or gallery.

Mr. Ryan when seen here by a Variety representative said the house would open about January 1 next. It will have a seating capacity of a little over 800. When the season closes alterations will be made, giving a capacity of nearly 1,700. Two stories are up and it is now impossible to make changes without delaying the opening.

STOLL SENDING OVER REPRESENTATIVE.

L. Johns, representing Oswald Stoll, the English manager, will reach New York to-day from London, having been shipped here by Mr. Stoll to keep a lookout for desirable talent at reasonable prices.

There is a growing belief that Mr. Stoll may establish a New York office, either with some foreign agent already located here, or take separate headquarters for his own use.

WILL REBUILD FOR WESTERN.

Duluth, Minn., Nov. 16.

A deal has been closed whereby the Wisconsin Central Railroad will take over the property here of the Metropolitan Theatre Company, owning the Western Wheel Burlesque house of the same name, for the site for a new depot. The house will be run as usual until the close of the season. In the spring the Metropolitan company will commence the erection of a new burlesque house for the same Wheel to cost not less than \$70,000.

ADDED STARTER FOR JACKSON.

J. E. Jackson has added the Novelty Theatre, Omaha, Neb., to his circuit. It now contains eight houses.

TO PROTECT ORIGINAL MATERIAL.

The Vaudeville Comedy Club has formulated a plan under which the original material of its members used on the variety stage may be protected, with the assistance of the managers.

Will M. Cressy, the president of the club, addressed a letter this week to all managers asking their co-operation only when it is solicited, explaining that the club would duly notify the manager when an act had purloined its matter.

The complaints will all be made officially by the Vaudeville Comedy Club, which will maintain a file of records. Upon a new sketch or act being produced (and it must be produced first) the type-written manuscript giving all details of the offering may be filed with the club by its members and will be preserved as a record.

Upon a complaint being made, the records are referred to, the accused having the opportunity to enter a defence. If found guilty and a member of the club he will be fined \$100. If that does not bring the desired result the manager will then be placed in possession of the facts and requested to forbid the stolen material being offered in his house by other than the owner.

Mr. Cressy has given considerable time and study to the protection of original material, and in his researches found that there were laws bearing on the subject which could be invoked to restrain both the artist from using property not belonging to him, and the manager may be punished for permitting it, when not doing so innocently.

While it is practically admitted that an artist, single handed, could not accomplish any tangible result in an effort to put an end to thievery of material, the Comedy Club members believe that with the influence of the club as a whole, and the hearty backing of the managers, which is expected, for the claim of protection for originality is so manifestly just, a stop will soon be placed upon the easy-going methods, without resort to legal proceedings.

GENEE COMING.

London, Nov. 8.

It is now settled that Mlle. Adeline Genée, Premier Ballerina Assoluta of the London Empire, will accept the offer of three times her English salary and go to America at the close of 1907, when her contract expires.

She came to the Empire on a six weeks contract from Monte Cristo in 1897, and remained to become one of the greatest personalities and favorites of the London stage. While the exact form of the entertainment in which she will make her New York debut is not settled, Mlle. Genée would like to take across the Atlantic with her both Coppelia, the doll ballet, and the very modern Milliner Duchesse, together with a London corps de ballet.

She has become warmly attached to London, though one would judge from her way of putting things that she is not cramping her prospects of an American extension by signing a London return. Her diplomatic statement is: "When I return to London, and I hope to the Empire Theatre, I trust my friends will be as pleased to see me again as I shall be sorry to leave them next year."

VARIETY

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Vol. IV.

No. 10.

Chris Richards has been booked for Paris by the Marinelli office.

James J. Morton headed the bill at Keith's, Boston, this week.

The Columbia Theatre in Brooklyn has discontinued Sunday concerts.

Henry and Francis have left the "Thoroughbreds" to play vaudeville.

S. M. Hyman, the South African manager, sails for London to-day.

Edna Luby has been booked for the Keith time by William L. Lykens.

Jessie Sharp has left the "Bon Tons," joining the "Vanity Fair" show.

Jesse L. Lasky, of Lasky, Rolfe & Co., leaves next Wednesday for London.

Beessie Wynn is booking all her time through the William Morris office.

Jos. Wellock, Jr., will not come into vaudeville. He will probably go West.

Geo. Offerman has left the employ of Haviland & Co. to engage with Sol Bloom.

Harry Lauder, the Scotch comedian, has not been booked for an American appearance.

Jerome H. Remick is due in town next week on one of his periodical business visits.

Jack Mason's "Chicklets" with June Carlton is the name of an act about to be launched.

Billy Gaston and Ethel Green, of "The Wizard of Oz" company, were married last week.

Agnes Mahr is rehearsing an entirely new dancing act for presentation on the Keith circuit.

Harry Tate has been booked until 1915 by G. Adney Payne, the big London vaudeville manager.

Conley and Corbley, "The Piker and the Sport," open in Philadelphia next week for the Keith time.

The Burke Brothers will leave "The High School Girls" either to-night or in a week from now.

Delmore and Darrell are rehearsing a new sketch written by Bob Adams called "Vaudeville Portrayed."

Foster and Foster, the comedy pair, have been booked to play the Empire, London, week of February 19.

If time can be secured William L. Lykens proposes to reorganize the "Memphis Students" for the Keith time.

The World's Comedy Four has not dissolved. The rumor set afloat to that effect was false. The act is playing with the "Blue Ribbon Girls."

Edgar Allen, of the Myers & Keller office, made a visit to Wilmington and Baltimore this week on business connected with the firm.

Harry Nelmes, treasurer of the Alhambra, was married on Wednesday at Katskill, N. Y., to Sadie Mahr, of that town. Mr. and Mrs. Nelmes are away on a week's trip.

There is a baby girl around the home of Manley and Sterling in Chicago. Morris Manley, the gladsome father, says he's going to write a monologue for the new arrival.

The new Bennett vaudeville houses in Canada are being rapidly pushed to completion. The exact dates of the openings have not been set. The first will occur in the spring.

Alec Pantoges, of the Pantoges circuit, Seattle, Wash., is building a first-class vaudeville theatre in Vancouver, B. C., making in all six houses owned and controlled by him.

Greene and Werner were obliged to leave the Alhambra bill on Wednesday through the illness of Mr. Greene. Chris Richards took their place for the remainder of the week.

Mrs. Frank B. Winter, wife of the manager of the Central Theatre, Milwaukee, died suddenly Monday night within a day of her return from a pleasure trip to New York with her husband.

George Chenet has taken the management of the Empire Theatre, Cleveland (Eastern Burlesque Wheel). The house has undergone some improvement and smoking is now permitted.

The Union Theatre at West New Brighton, Staten Island, under the management of Victor Leavitt, opens November 19 as a vaudeville house. Prices will range from 15 to 50 cents.

George Robey, the English comedian, successfully opened at the Empire, Johannesburg, S. A., last month. Nate Leipzig, the American magician, played on the same bill and was highly thought of.

Elmer S. Dundy left on Wednesday for Tucson, Arizona, for a much-needed rest. He will remain there for an indefinite period prior to his departure on his contemplated trip to South America.

Joseph Horner has resigned from the trusteeship of the Olympic Theatre, Cincinnati, and Edward H. Anthony has been appointed to fill the place, at the same time acting as press representative.

Napier, the English automobile manufacturer, declined to allow one of his machines to be used in "Motoring," for, as he explained, it would reflect upon the workmanship to have a Napier car break down.

The Park Theatre, at Third avenue and 129th street, which was presented to the Eastern Burlesque Wheel by all the theatrical papers after the Telegraph first printed the story, is running as a "Yiddish" theatre.

Grace Gardner, of the vaudeville act of Simon and Gardner, is writing a new sketch in which she will be seen some time in December. The playlet is modelled on somewhat the same comedy lines as "The New Coachman."

I. N. Jacobson, of 13 Park Row, formerly of Howe & Hummel, who handles the legal part of theatrical business extensively, has entered a partnership with David May, also lately of the same firm. The offices will be at the same address.

Finding himself unable to secure a New York opening for his drama, "Genesee of the Hills," Edwin Arden has arranged through M. S. Bentham a tour of the Keith circuit, opening on Monday at the Fifth Avenue in a sketch entitled "Behind Closed Doors."

Victor's Royal Venetian Band is on its way north after a trip through the West and South under the personal direction of Leonard Victor. The band will play a few vaudeville engagements up to the first of the year, when it will again tour the Southern States.

Leo Maase, of the Marinelli office, intends to sail for France in about three weeks, remaining on the other side for a month or two. He says he goes to take a much-needed rest and that in his absence the business will be conducted by his assistant, Mr. Johnson.

Before returning to England Arthur Prince confided to a number of his friends here that his ambition was to come back to America as a light comedian. He professes to regard his ventriloquial efforts as undignified and entirely unworthy of his gifts as a legitimate actor.

C. E. Cory, manager of the Wallace shows, will sail for Europe about the first of December on his annual search for feature acts for use next season. The Tourbillon Troupe of bicyclists, the Eight Zaretskys and the Trolley Car Trio, with the shows during the season just past, have been engaged for next year.

Before Alfred Butt assumed the management of the Palace Theatre in London the stockholders received an annual dividend of twenty-five per cent. Under Butt's management the dividend has dwindled down to ten per cent. a year, with a further prospect of another reduction. The stockholders are holding thumbs that an assessment isn't finally reached.

The nine-year-old son of Joseph Fields, of the team of Fields and Wooley, the German comedians, was run over and killed while at play in 116th street, in front of the Fields home, late last week. The funeral was held on Sunday. In consequence the Fields-Wooley act did not play the Fifth Avenue Theatre, where it had been booked. James Richmond Glenroy substituted.

Over at the Murray Hill Theatre, since Sam Dessauer has undertaken the management, the attendance on Monday afternoons shows a marked improvement in numbers. This is the first season the theatre has been operated for burlesque. Mr. Dessauer to draw the women and children in to the opening show gives souvenirs on Mondays, and they have proven a profitable attraction.

Contrary to the general impression that the museum business in New York is dead, Huber's temple of freaks on Fourteenth street pursues the smooth and uneventful path of prosperity. For the past five years the receipts of the establishment have averaged from \$135,000 to \$150,000 per annum. Performers in the concert hall are compelled to play five shows daily and as many as the business demands on Sunday.

Willie, the card boy at Pastor's, has lost his ambition to be a juggler. Willie is a nice little boy and the patrons of Pastor's like him much, for up to this week he always smiled when placing the cardboard out for the next number. But Willie picked up three billiard balls one afternoon, explaining how easy it was to juggle and illustrated by tossing up the balls. Willie's judgment was so poor that, instead of catching the red ball with his hand, he opened his mouth and lost one of his teeth. Willie won't smile again until the dentist sends the plate over.

TATE CANCELS WILLIAMS' BOSTON.

The exciting vaudeville question of the week has been whether Harry Tate, the English vaudeville artist and producer, would play "Fishing" at Percy Williams' Orpheum Theatre in Boston on Monday next, where he is billed and booked.

Mr. Tate on Tuesday said he would not; Mr. Williams as late as Thursday said he did not believe Mr. Tate would break his contract. Outside of the interest felt in the situation by the manager and artist, it becomes of importance for the reason that if Mr. Tate does not play the Boston engagement it will probably mark the beginning of open warfare for acts, and in other matters, between the Keith and Morris booking offices.

The presumption on its face is that the Keith office "persuaded" Mr. Tate that it would not be to his best interest to fulfill the Orpheum engagement, as by so doing he would be in opposition to Keith's theatre, and inasmuch as the Keith office has Tate's "Motoring" under contract for a long length of time it might be deemed a breach of etiquette measured by the Keith standard of ethics, with a resultant loss of contract. Tate's brother Robert heads the "Motoring" company booked over the Keith time.

Harry Tate says he is justified in not playing Boston for Williams, and in conversation with a representative of Variety explained his position as follows: "When I signed the contracts for an American appearance with 'Fishing' at Marinelli's office in London, I understood the conditions existing between Keith and Williams owing to the Boston Orpheum, and expressly stipulated that I play nowhere outside of New York City. Upon arriving in New York I was told that Boston would be one of the weeks. I objected, but was informed that unless I signed new contracts I would not be allowed to open at Hammerstein's the following Monday. Considering that my signature was being forced under duress and believing that the original contract took precedence, I signed the contract offered me which contained a clause giving Mr. Williams the privilege of 'shifting' me to any theatre, but I understood that that applied to New York City only."

Leo Masse, the Marinelli representative in New York City, when asked regarding that portion of Mr. Tate's statement referring to the London office replied: "When I tell you the contracts in London were signed in May last before Mr. Williams even thought of Boston, as far as any one knew, that disposes of that point. Mr. Tate signed to play for Williams, and I believe Mr. Williams is entitled to every consideration in this matter."

Percy Williams, when asked for his views brought forth the contract, saying: "Read that. You will notice it specifically mentions Boston. I brought the original Tate company to this country and I brought Mr. Tate himself, paying the salary asked. Last Monday I called upon him as a man and a gentleman to fulfill his contract. He told me he would do so. If he does not I shall be very much surprised."

The general understanding is that if Tate does not present himself at the Orpheum in Boston on next Monday Mr. Williams will proceed in a vigorous manner legally against the artist.

LOTS OF THEATRES ON PAPER.

Chicago, Nov. 16.

There does not appear to be any end to the numerous reports of new theatre projects here. During the week a rumor became current that two new theatres other than those mentioned in Variety some time ago would soon be built by Chicago capitalists who are interested financially in the ventures to the extent of the property.

According to the information received Hannah and Hogg who own the Hotel Brevoort, are figuring on erecting an imposing playhouse on the west side. The plans have as yet not been completed, but it is said that if they secure a certain site in West Madison street they will build at once.

Other sites for theatres have been favorably looked for on Madison street near California avenue, about a mile and a half west of the Haymarket. The fact that property in the down town district is too valuable or cannot be had has obliged the promoters to look elsewhere for desirable locations. If the two projects materialize there will be four theatres on West Madison street; the other two being the present Haymarket and the Empire building, which the Empire circuit (Western Burlesque Wheel) is now remodeling at a cost of \$125,000. The theatre will have a seating capacity of 1,455, and, according to the architect, S. N. Crowen, the house will compare with any down town in attractiveness and safety.

Mort H. Singer believes that the new theatre on Clark street and Jackson boulevard, for which plans are now being drawn, will be opened in September next. The structure will be 75 by 120 feet and will comfortably seat 1,500 persons. A roof garden that will be open all the year round is contemplated. In the winter it will be enclosed in glass. The building will cost about \$150,000, exclusive of the furnishings. Burlesque and vaudeville will be given there. Milwaukee financiers are said to be interested with Mr. Singer.

MISS LOFTUS AT CINCINNATI.

Cincinnati, Nov. 16.

Cissy Loftus opens her deferred vaudeville appearance at the Columbia as the feature on Monday with a sketch loaned to her by Charles Frohman, entitled "The Lightning Express." After a week in the Ohio town she moves on to the Majestic Theatre, Chicago, for a similar period, closing there to come to New York immediately for rehearsals with the new production now making ready by Joseph Weber for his music hall.

THINKING ABOUT "BRIXTON'S BURGLARY."

With a run of five thousand performances to its credit in London and a New York success record, the vaudeville managers are considering whether "Brixton's Burglary," with several of the original American cast, would not be a good feature condensed to about thirty minutes.

Fred W. Sidney, the author, is in New York at present and he could be secured to play in it. Elita Proctor Otis, May Vokes, William Ferguson and others who played the piece while it was enjoying a New York run are available. Percy Williams and Mark Luescher are the managers figuring the plan out.

WILLIAMS ANXIOUS FOR PHILA.

Now that Percy Williams has firmly established himself in Boston he is devoting himself seriously to the immediate invasion of Philadelphia. He long ago secured a site for the building of a house in the Quaker City and plans for its erection have already been drawn. But he prefers to open at once and to that end is seeking the lease of one of the houses there. Unless this can be accomplished immediately he will at once make building contracts for the erection of a new playhouse.

KEENEY'S BIG OPENING BILL.

New Britain, Conn., has shown a realizing sense of the enormity of the Keeney opening vaudeville bill, which will play there on Monday night. The entire lower floor of the theatre Mr. Keeney recently leased has been sold to the Elks in the town. The prices for the first show run from one dollar down. Afterward the admission will be less.

Edward E. Rice's condensed version of "The Girl From Paris," in one act and three scenes, with 25 people, heads the bill, followed by Josephine Cohan, Fred Niblo, Raffin's Monkeys, H. V. Fitzgerald, Merritt and Ireland, La Tour Sisters, Laredo and Blake and the moving pictures.

"Pat" Casey, of the Morris office, who booked the show says, "That's going some, I guess, for New Britain."

MAY BOYCOTT JERSEY CITY.

There would appear to be some rough going ahead for the new Keith vaudeville house in Jersey City. The paper is out in the town announcing its opening next Monday. At the same time there is talk among the labor unions looking to a movement to withholding the patronage of their members from the establishment.

The work of construction was held up many weeks owing to a strike growing out of the charge by the iron workers' union that the girders for the building were made in non-union shops. The crew, orchestra and advertising organization for the new house are said to be all non-union. Jersey City is a strong labor union town.

ARRESTED FOR WORKING.

Ben Beyer, the comedy cyclist, was arrested at the Grand Opera House Sunday night last for appearing in costume. He was arraigned at Jefferson Market Court Monday and the case was continued for further hearing. This is the third consecutive Sunday night on which arrests have been made at the Grand. In each case the stage manager was likewise taken into custody.

The arrest of the artist instead of the manager occurred through the recent decision of a police magistrate that the person performing was the one breaking the law.

"GIRL ACT" GOING ABROAD.

"The 8 American Beauties" will be the name of the "girl act" Jos. Hart will send over to Paris about January 1. Allie Gilbert will head the octet. Hr. Hart rises to remark that he will show the Parisians something in the line of American beauties that will keep their eyes off the boulevards for awhile.

BUTT'S BABY BELLOWING.

Alfred Butt, the manager of the Palace Theatre in London, who has sued Variety and its London representative, C. C. Bartram, for \$10,000 damages, is growing extremely tiresome with his childish attempt to excite sympathy for himself and the belief that Mr. Bartram committed a libel against "the human joke."

Variety in its issue of April 21 last, while Butt was in New York City, called the manager "the human joke." In other issues while Butt was here it said things about the boy manager that allowed Mr. Butt plenty of latitude to test the libel question had he desired to do so.

Instead, however, the petted wonder of the music hall business in London waited until Mr. Bartram said on September 1 in his column in this paper that Butt might retire from the management of the Palace to be replaced by Manager Pickering of the Tivoli Theatre in Cape Town. Bartram also said that Butt "has been quite persistent with agents about percentage splitting," etc., but the sentence does not say whether Butt "split" the commissions or refused to do so.

In retaliation for what Variety printed in April Mr. Butt in October brings a suit practically against Mr. Bartram, although including Variety, on this slim foundation. To secure further publicity and impress the vaudeville profession of England that he really is a manager Mr. Butt in the last issue of "The Entrance" to arrive in New York tells his sad story.

Butt wants "vindication," but he is not averse to accepting some money and an "apology." The Butt boy is always out for an "apology." His offer of settlement of the Variety libel suit is \$500 in cash from both Bartram and the paper with a "printed apology." The case will probably be tried if Butt will go into court with it.

Butt's letter in the English "Entr'acte" reads as follows:

"Mr. Alfred Butt and 'Variety.'"

"To the Editor of The Entrance:

"Sir—With reference to the paragraph which appeared some little time ago in the American paper Variety, and which made a very serious attack upon me, I think it only right in my own interest to let you know that I am doing all that I can to vindicate myself, and have commenced an action for this purpose, and no time whatsoever will be lost in bringing the action to trial. I need scarcely tell you that there is not the slightest foundation for such an attack. Yours faithfully,

Alfred Butt.

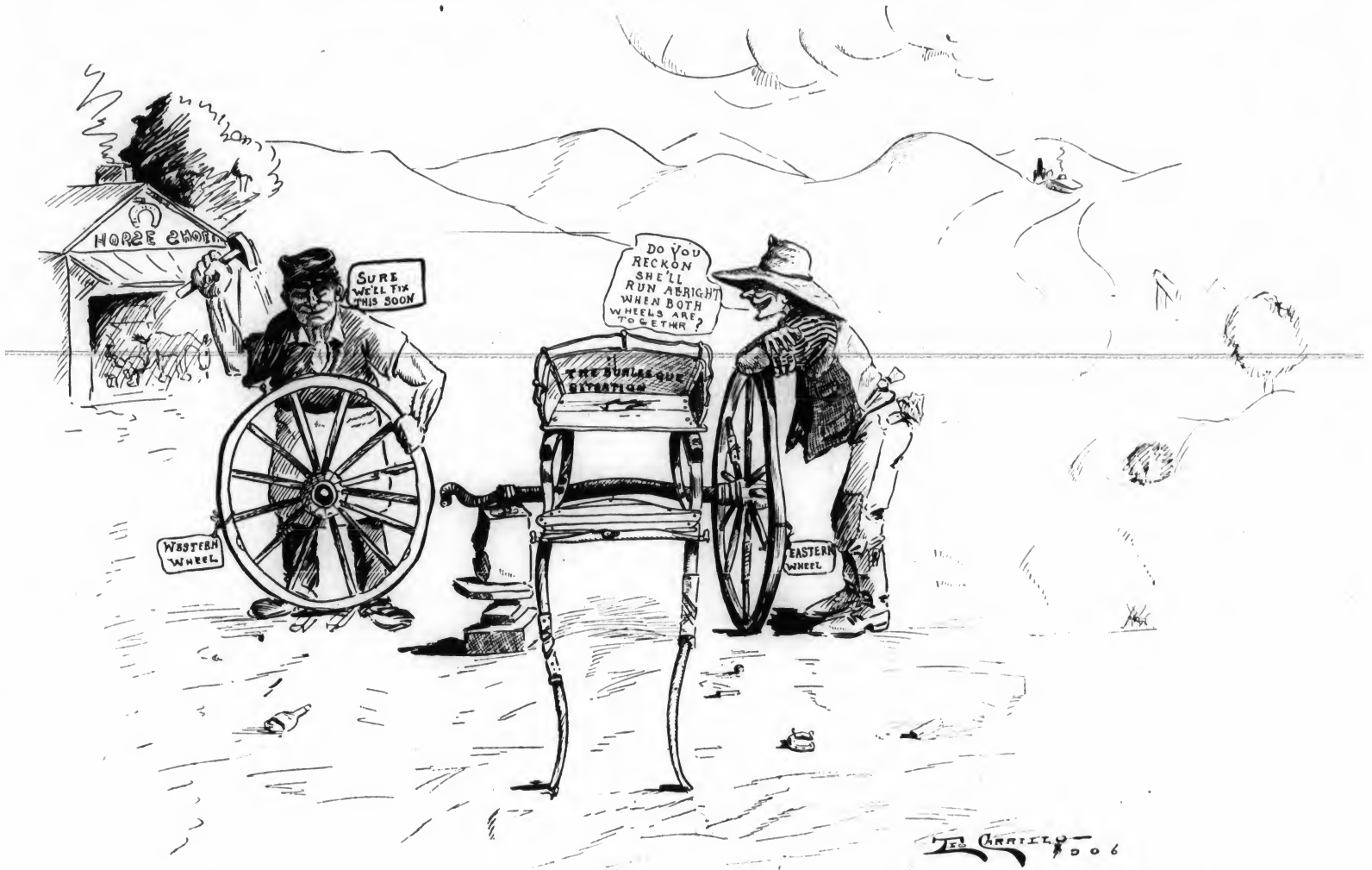
Palace Theatre, W., Oct. 30, 1906.

JUST PLANNING, THAT'S ALL.

F. F. Proctor has in contemplation an elaborate production of "Little Nemo in Slumberland" for a sort of Christmas pantomime to run for about a month at the Fifth Avenue Theatre. The idea is to have Paul Armstrong write a sketch for a cast of six people. Those mentioned for the parts are Winsor McCay, Jr., for Little Nemo, Garry Owen for the Queen and George Howard for Flip. A pony ballet of twenty is to be employed and drilled by Jack Mason.

All of which has been very carefully planned but will probably fall through, owing to the engagement of McCay in Cincinnati and Baltimore for the same period at the opposition houses, booking through the Morris office.

LEO CARRILLO'S CARTOON OF THE WEEK



"HEALER" COMING OVER.

London, Nov. 9.

It is pretty generally known here that Dr. Walford Bodie, a "healer" and "electrical wonder," has been booked for America in the Williams houses through the Morris office.

He will be a big sensation over there if the police allow him to work. He is about the most daring hypnotist that ever attempted public performances. His American salary will be \$1,100 weekly.

APPEALS BIG JUDGMENT.

Buffalo, Nov. 16.

The judgment secured against the Empire Circuit (Western Burlesque Wheel) for \$66,500 has been appealed, the necessary papers having been filed.

The verdict allowed interest on the amount since suit was started, and that amounts to \$20,000 more. As the judgment draws interest also, if it is confirmed by the higher court, \$12 a day will be added to the original amount up to the date of the settlement.

SWEDISH ACTOR WITH SKETCH.

With impersonations Knute Erickson, the Swedish dialect comedian and actor, will essay vaudeville. He has everything nearly prepared. About all that remains to be secured is "time."

V. A. F. APPROVES AFFILIATION.

Through a letter received from Frank Gerald, general secretary of the Variety Artists' Federation in England, William Berol, the V. A. F. delegate to the joint conference held recently in New York City for the purpose of preparing plans for the alliance, has been informed that on October 17 at a full meeting held in London the V. A. F., with slight alterations, unanimously approved the draft of the affiliation plans adopted by the conference.

FIFTH AVENUE'S FUTURE.

Regardless of the denials that the Fifth Avenue would change its present policy of continuous vaudeville to stock, it became known this week that such an idea was prevalent in the Keith office quite recently, when E. F. Albee sent for Lawrence Marston, stage manager at the Broadway Theatre, and asked Mr. Marston if he could put a play on at the Fifth Avenue house by December 3.

DAILY BACK TO THE "CUP."

Philadelphia, Nov. 16.

According to reports here "Bob" Dailey is again going to head "The Vanderbilt Cup." The report says Otis Harlan will close with that company on November 24, and Dailey will follow in the role on the following Monday in Brooklyn.

TOMMY ROSS IS WAITING.

Thomas W. Ross is resting at his home in New Rochelle, recovering from the effects of his recent starring tour in George M. Cohan's "Popularity." Meantime Samuel H. Harris is negotiating for a vaudeville tour for his former star.

THE "KNOCKERS'" OUTING.

The first fall outing of the Knockers' Club, composed of the female members in the "Jolly Grass Widows," will be held Friday, the 23d, next, from Miner's Eighth Avenue Theatre. Rose Meyers is secretary.

The combination of the club's name, day and date may be significant of almost anything.

"KITTY-TOWN" OFF THE MAP.

The vaudeville attraction called "Kitty-Town," sold by the Wayburn Company to Jos. Hart, will not again appear. Mr. Hart had an idea somewhat on the same order when the Wayburn novelty made its appearance. He bought the piece to have it out of the way and will now produce his own act in vaudeville. It is along similar lines but on a more elaborate scale. The title will be a catch line thought out with a view to having children memorize it.

HYMAN RELENTS.

Johannesburg, S. A., Oct. 19.

A. C. Hyman, the manager of the Empire, has countermanded his order that no representative of the South African News be extended the courtesy of the theatre. The press ticket has been returned to the paper.

The News in a statement says that no conditions were attached. The cause of Mr. Hyman's change of front has not been made public.

COYNE MAKING READY.

Joseph Coyne is once more preparing for a vaudeville invasion. Just exactly the nature of his contemplated offering this time he is not prepared to disclose, but it is intimated that the presentment will be along entirely different lines from Mr. Coyne's previous attempt.

OFFERS \$1,000.

When the Jupiters play Hammerstein's during Christmas week they will issue a challenge, particularly aimed at the Fays or other "mediums," offering \$1,000 to the person who will discover where the cut flowers they throw out of a cabinet are secreted. The investigator will have the privilege of searching the theatre thoroughly. Over ten bushels will be thrown to the audience during the week.

CONSIDINE HERE.

John W. Considine, of the Sullivan-Considine circuit, has been in the city for a week past. He will remain for some time.

Mr. Considine when seen would not talk. One object of the Eastern trip, however, has to do with a new theatre to be built in a city east of Cleveland. It may develop that the town is Buffalo and that Mr. Considine has made an arrangement with John J. Ryan which allows him to build there, Ryan retiring.

High grade two-a-day vaudeville will be given. Considine has offered as high as \$500 weekly to acts since he arrived. There is a report that the Sullivan-Considine circuit will build a modern house in Seattle also.

Mr. Considine has a decisive style of doing business. While he was in the circuit's office on Broadway the other day an artist applied for booking to Freeman Bernstein, the office manager. This dialogue followed:

Bernstein—How much?

Artist—A hundred a week.

Bernstein—Where did you ever get a hundred?

Considine—What's that got to do with it? Is it worth a hundred to us?

LOANS \$100,000 FOR IMPROVEMENTS.

Toronto, Nov. 17.

F. W. Stair, of Toronto, has bought the sixty-five feet of ground immediately adjoining the Star Theatre and will make improvements and additions at a cost of \$100,000. The theatre will be turned around to make the audience face West instead of South. The seating capacity will be increased to 1,800. Work commences about March 1. The necessary money for improvements was voted to Mr. Stair at the last meeting of the Empire circuit, the loan being secured by a \$100,000 mortgage upon the property.

STAGE HANDS' FAD.

One of the girls in Weber & Rush's "Bon Ton" burlesque company said good-bye to the stage to marry a stage hand at the Eastern Wheel's Birmingham (Ala.) house, when the organization recently played there. This was the second, a member of another burlesque company having depleted the stage crew by one the week before. The same thing happened in Kansas City recently, and the Wheel officials are considering sending out a circular letter to stage managers begging them to stop the slaughter.

REEVES CLAIMS LARGEST SHOW.

Al Reeves is improving his "Beauty Show." Inez McCusker, soprano; Hayes and Wilsie, comedy bicyclists, and the Bohker Ben Jouz Troupe of acrobats have been added. With these features Reeves declares he will have the largest burlesque company in the Eastern Wheel.

"LAYING OFF" IN WASHINGTON.

Washington, Nov. 16.

All the Western Burlesque Wheel shows are now "laying off" here for a week before playing. It is caused by the jump between Washington. Some one-night stands through Pennsylvania filled in the gap for a time, but they have been given up altogether.

MISS BOOTH KEEPS CONTRACT.

That Hope Booth with her sketch, "The Little Blonde Lady," is playing at Albaugh's Theatre in Baltimore this week is through no fault of the Keith Booking Office.

A few days before the time she should leave for the Irwin-Luescher Baltimore house the Keith office sent for Miss Booth and insinuated how easy it would be to give her contracts covering a long period provided she did not play Baltimore, which would be in opposition to Kernan's Maryland Theatre. Miss Booth gave a decided negative, and the next development was when her leading man informed her that, having secured a promise from the Keith office of plenty of time, it became necessary for him to immediately rehearse.

While there is no positive evidence that the Keith office adopted this course to prevent Miss Booth from keeping the engagement, the inference is there, owing to the short time left for Miss Booth to secure another in his place. This she did, however, and is giving a satisfactory show at the Albaugh.

There were other attempts made to impede the showing of "The Little Blonde Lady," but all had the same result. The pathetic part of the story is that the leading man who deserted at the last moment through the "promise" is now repentant, claiming that the promise is the only thing in sight as his reward.

POLICE OFFICER'S PREDICAMENT.

A plain clothes detective from the precinct who attended the Sunday night show at the Gotham, East New York, this week in the official capacity of police censor had his own troubles in deciding whether or not to make an arrest when "The Sexton's Dream" was put on with scenic setting and costuming complete.

After much head-scratching meditation General Bingham's deligated art critic handed himself down the decision that if he interfered with the Frank Mayne act he would create a precedent that would lay choir singers and church sextons liable.

MRS. LANGTRY ON WILLIAMS TIME.

The first week of Mrs. Langtry's time in the Percy Williams houses will commence next Monday at the Colonial.

There was some doubt expressed when the English actress played Keith's Harlem Opera House in opposition to Williams' Alhambra, whether she would be allowed to keep her contract, it having contained the usual condition about playing against the manager booking.

Mr. Williams does not say whether the date for the Alhambra will be played there or in some other one of his theatres.

AFTER COLORED THIEF.

Philadelphia, Nov. 16.

An alarm has been sent out here by the police to arrest on sight a colored man, about twenty-six years old, five feet high, weight 175 pounds, with brown skin and clean-shaven face; also neat dresser.

Complaints of thefts in the theatres' dressing rooms have been made. The negro is held accountable. He has called at the houses here, asked for some one on the bill, and after his departure jewelry has been missed. He is well informed on theatricals.

"THE PERFORMER'S" NEW EDITOR.

Commencing with the issue of November 10 C. C. Bartram assumed the office of editor-in-chief of "The Performer." An announcement to that effect appears in the November 3 issue of the paper, received in New York this week.

"The Performer" is the organ of the Variety Artists' Federation and had been edited by W. H. Clemart. Owing to other engagements Mr. Clemart was obliged to give up his editorial duties and Bartram's selection has met universal approval.

On November 3 at the Empire, Greenock, Mr. Bartram made his farewell appearance on the music hall stage. As the London representative of "Das Programm," "Variety" and other journals Mr. Bartram has evidenced particular fitness for his new position and the best wishes of the vaudeville world go with him.

He is secretary of the V. A. F., an influential member of the I. A. L., and has been termed "the most popular artist in England."

ESCAPED LIGHTLY.

Over in England the song publishers are confronted with a new difficulty which bids fair to cause them considerable uneasiness. Unauthorized sheet music is peddled on the streets of London by hucksters, who resort to all sorts of devices to evade the clutches of the law. One was recently arrested and arraigned before the court. Forty-seven pirated copies of music were found in his possession, and he presented an ingenious defence.

The prisoner also had in his possession a larger number of legitimate prints and denied that he sold the pirated copies. These he maintained he gave away with legitimate copies, making the presentation with a view to inducing trade. As he was not the possessor of a huckster's license the only punishment that could be meted out was a fine for peddling without a permit.

FROM USHER TO MANAGER.

Providence, R. I., Nov. 16.

Harry Parkin, formerly treasurer of the Westminster Theatre (Eastern Burlesque Wheel), has been advanced to the management of the house.

Mr. Parkin entered the Westminster as an usher. During his stay of fourteen years he has filled every position. Mr. Clough, assistant treasurer, moves up one notch through Parkin's promotion.

FLYNN'S NEW PARTNER.

William E. Atwell, formerly a partner in the Interborough Amusement Company under the firm name of Atwell & Havel, has entered into a business agreement with James D. Flynn, taking the place recently vacated by Clinton Wilson. Wilson and Harry Greene are operating low-priced vaudeville in Flushing, Jamaica and Hempstead, L. I.

A NEW MISHLER'S THEATRE.

Altoona, Nov. 16.

I. C. Mishler announces that he will begin immediately to rebuild the Mishler theatre here which was burned to the ground Oct. 19. The work of construction will be rushed and it is hoped that the completed house will be handed over by the middle of January.

CHEVALIER AT \$2,500.

Albert Chevalier, the English character singer, will play four weeks over the Williams circuit, opening at the Colonial November 26.

Chevalier has been on tour with Yvette Guilbert. The joint engagement ended and Mr. Williams engaged the coster singer at \$2,500 weekly. No offer has been made for the other end of the pair and it is not known whether Mlle. Guilbert would accept a vaudeville engagement on this side, although it was reported by one agent that she demanded an equal amount if she did appear.

MRS. RICHARDS ASKS DIVORCE.

Allene Richards, the prima donna, just now at liberty, has brought suit for divorce in the Supreme Court of New York against Harry H. Richards, who is now somewhere in the wilds along the Sullivan-Considine circuit with a singing act billed as "the operatic duo." The other end of the duo is Mamie Taylor, whom Mrs. Richards names as correspondent in her suit. Efforts have been made to serve Richards, but up to date Herman Roth, Mrs. Richards' attorney, has been unable to locate the husband.

EASTERN'S NEW CHICAGO HOUSE FACT.

Chicago, Nov. 16.

The deal entered into during the recent visit of L. Lawrence Weber and Jules Hurlig for a new Eastern Burlesque Wheel theatre has been completed.

The new house to be operated by the Columbia Amusement Company will be erected on the property at 203 Wabash avenue. It may cause some change in plans of the many projects afoot for new burlesque theatres and music halls here.

WHITE RATS' CONCERT SUNDAY.

To-morrow (Sunday) night at Corse Payton's Lee Avenue Academy in Williamsburg, Brooklyn, the White Rats will give an entertainment. Between fifty and sixty acts, all members of the order, have volunteered, and there is also a chance that Mr. Payton, who has donated the entire theatre for the occasion, may also appear.

MISS EARL WILL STAY.

Vaudeville has withstood the test for Virginia Earl, who has concluded to remain in it as a feature. For next season, or perhaps before, Miss Earl will produce a sketch requiring a less number of persons than she is carrying in her present act.

WEBER UNDER PENALTY.

Emphatic denial is made that Johnny Weber contemplates leaving the management of the "Broadway Gaiety Girls." As a matter of fact, Mr. Weber is under contract to Jas. H. Curtin, who owns the show, and is required to carry out his agreement under a forfeiture of \$500.

KEITH'S, COLUMBUS, NOV. 26.

Columbus, Nov. 16.

The work of remodelling the old Empire, now the Keith home for vaudeville in this city, is rapidly nearing completion and announcement is made that it will open November 26.

A CROWD OF "AUTO DEFIERS."

Since Monday when Marino, the strong man, at Hammerstein's showed how easily an automobile may run over you without injury to either the machine or yourself (if you are careful) an army of aspirants for the honor and salary have sprung up.

Over to the other side H. B. Marinelli cables they are so plentiful, there are not sufficient automobiles to go around. Marinelli's strong card is a woman who will undertake the job. She has been offered to the burlesque wheels and may be engaged.

Maurice Boom found one around the Gowanus Canal neighborhood in Brooklyn this week. His name is Warren Lincoln Travis. Boom says if he can hold up that list on his letterheads there is nothing beyond him. A dozen others are out with offers. Apollo, the foreign strong man, declared the feat was too simple. "It would hurt my reputation were I to do it," remarked the classically named.

Since Marino appeared at Hammerstein's any number of skeptics have cried "trick." In Paris trickery was employed through having boards attached to the cloth upon which the man lies. One on each side of his body gave a step for the machine.

Marino at Hammerstein's, though, is doing it "straight." There is more danger of his landing in the hospital than there is that he is "faking" in any way.

ACT HEAVILY AGENTED.

There seems to be some room for speculation as to who is going to draw down the commission from the salary of Hayes and Hallen, who play the Fifth Avenue Theatre this week. Myers & Keller put the act in the bill, but along comes William L. Lykens with the claim that it was through his individual efforts that the Keith-Proctor booking offices paid attention to the act. To add to the complications of the situation it was supposed the act belonged to Albert Sutherland.

After all the agents had set forth their rights in the matter of the booking, it developed that Robert D. Girard was the accredited agent of the act upon the books in the Keith office.

A fairly safe wager would be that Myers & Keller will receive the commission.

EITHER ONE IS GUILTY.

Philip K. Mindil and F. F. Proctor, Jr., are producing a weekly paper for distribution in the audience under the title "The Fifth Avenue News." In this week's edition one of the editors bursts into song under the nom de plume of "The K. & P. Poet," thus:

You see the very best there is
In vaudeville.
That weary brain of hers or his
Is livened up as if by fizz
In vaudeville!

MUSICAL COMEDY STARTED.

E. E. Rice's "Girl From Paris," boiled down to a 28-minute vaudeville musical sketch involving twenty people, has been booked for a week at Ben Harris' theatre, Young's Pier, Atlantic City, within the month. It is promised that several members of the original Casino cast will be seen in the new offering.

WAYBURN STILL IN VAUDEVILLE.

Ned Wayburn has not given up the vaudeville business, even though his lately organized School of Stage Training is keeping him on the jump.

The Wayburn Attractions, the corporate title of Mr. Wayburn's concern, has all its acts working and booked far ahead.

In the spring the "Pickaninnies' Minstrels" will be presented; also a new edition of the "Minstrel Misses" will be sent out. A dancing act called "The Violet Vision" will be produced about the same time. The identity of the dancer will remain a secret. "The Phantom Flyers," another Wayburn act under consideration for some time, will be in shape before the warm weather sets in. The delay in putting this act on, Mr. Wayburn says, probably led to the report that his firm had abandoned the "Flying Ballet." The "Phantom Flyers" is a magical act, and as for the "Flying Ballet," Mr. Wayburn remarks that his only connection with such an act was what the newspapers gave him.

The Bon-Ton Theatre in Philadelphia will likely be disposed of. Harry Levey has the house under lease, but it does not look like a good proposition for vaudeville. Mr. Wayburn was interested with Levey in the deal when it was first secured.

BOUCICAULT RECEIVES OFFER.

The Boucicault-vaudeville story is around again, and this time it is said that Aubrey Boucicault will surely re-enter the twenty-minute realm. He has been wavering and wavering, but Ben Boyle of the Boyle Agency is trying to straighten up the young man through the favorable proposition submitted by the agent.

SPOTLESS AGENTS.

Superintendent McShayne of the License Bureau declares that there has not been a complaint against a theatrical agent lodged in the office of the commissioner in nearly two weeks. He accounts for the unusual condition by the fact that the operation of the new license law has forced all the irresponsible, "fly-by-night" agents out of business. There remain no unlicensed agents in the city as far as the bureau knows. Ninety-five are enrolled.

ROSE WRITING SKETCHES.

Edward E. Rose will shortly enter vaudeville as a producer. His first attempt will be a dramatic sketch, "A Wall Street Battle," with Clara Knott at the head and four other people. The bookings and business arrangements for Mr. Rose's acts will be in the hands of Henry B. Hertz, formerly press representative for Thomas Dixon, Jr.

GIVES UP SKETCH.

Isabelle Evesson, former member of the Fifth Avenue Stock Company and now a candidate for vaudeville, has given up the sketch recently played out of town. She will have another in a week or two and will go on with her vaudeville tour.

BENTHAM HAS ANNA BOYD.

Anna Boyd has retired from the cast of "The Tourists" and has been booked by M. S. Bentham over the Keith circuit in a single singing and dancing specialty.

WILLIAMS AN ELEPHANT KEEPER.

Percy Williams, the vaudeville manager, has added the duties of an elephant's keeper to his list for the nonce any way. Eph Thompson, the trainer, is partly responsible for Mr. Williams' new position. W. S. Cleveland also helps to lighten the Williams burden in assisting Thompson.

When Thompson first brought his animals to this country he bonded them with the customs authorities, placing the valuation at \$1,500 each without regard to the actual worth, as a bonding company was to secure the Government upon Thompson depositing the equivalent in cash, which would draw interest until the bond was released. Thompson thought it a good investment, and having a superfluity of currency tilted the price a little so he would have less money to carry about.

That was all settled and done away with long ago. On Thompson's second visit over here he paid cash for the duty imposed, declaring the beasts at \$600 and \$700 each. An appraisal was made, and everything passed off nicely until some gray-haired bookkeeper in the custom house, with more time than salary, was started off on the "statistic" route. The President wanted to know how many elephants, and how much, etc., last year as against this and thirty years ago. When he struck the ledger account labelled "Eph Thompson" there was a whoop. Thompson was attempting to cheat the United States of America.

When the excitement had died down Percy Williams was appointed official custodian for the herd, with Mr. Cleveland as assistant. If the matter is not arranged by Monday William Hammerstein will take the position for a week, and it will be passed along the line.

WANT CHEAP VAUDEVILLE.

Grand Rapids, Mich., Nov. 16. After a twelve-week trial of two-a-day and a higher scale of prices the Grand Theatre goes back to the ten and twenty cent schedule beginning November 19. Three shows will be given daily with an added performance on Sunday. Five acts and the pictures will go to each bill. This popular grade of vaudeville was successfully tried out at the Grand last season, but with the beginning of the current term a better sort of entertainment was offered, but local theatregoers failed to appreciate it.

IRWIN WANTS VAUDEVILLE SKETCH.

Estelle Wordette and Jules Kusell have been offered forty weeks next season by Fred Irwin, the burlesque manager, to play "A Honeymoon in the Catskills" with either Mr. Irwin's "Majestics" or "Big Show."

The team is thinking over the offer, a condition of which is that they appear in the olio only, and be billed as "extra feature."

HAD TO SUE MAYER.

B. A. Myers on Wednesday served papers on Al Mayer in a suit to recover \$200 for money loaned. Myers alleges that he loaned the cash to Mayer at the suggestion of Henry Behman, who verbally guaranteed its payment. The matter has dragged along until Myers finally determined to enlist the aid of the courts in an effort to collect.

MOVING PICTURES MOVED BOYS.

London, Nov. 8.

The cinematograph is in for it now. There is a possibility that the authorities may take a hand in regulating the subjects to be thrown upon the white drop in the London music halls. At Bradford three youngsters of tender age were sent to the Reformatory on a charge of burglary. One of the small culprits said to the court during the trial of the case:

"I had seen the cinematograph pictures at St. George's Hall and I was trying to copy them. When I grow up I'm going to be a burglar."

COULDN'T TRAVEL AS A TROUPE.

Chicago, Nov. 16.

When the Hagenbeck show closed its season at New Orleans last week sixty-seven members of the organization applied to the railroads for cheap rates to Chicago. The railway officials are willing to allow the reduction if they would travel in a body as a theatrical troupe. When the transportation was about to be issued the Interstate Commerce Commission interposed, declaring that when a theatrical company disbands it ceases to be an organization, and its members, no matter what number, are not entitled to a special rate. They all paid full fares.

ROBINSON SHOWS IN WINTER QUARTERS.

Doc Waddell, publicity expert of the John Robinson Shows, is sending out this announcement along the line of the N. & W. R.R.:

"John Robinson's Big Tent Shows closed their eighth-fifth season at Southern Pines, N. C., November 10. During the summer they travelled 30,415 miles and covered 20 States. They will pass through here in four sections hauled by eight locomotives, en route to their winter quarters at Terrace Park, Cincinnati."

Attached is a note from the ever-alert "Doc" suggesting that a reporter be "on the job" at the station for a picturesque story anent "the big circus train."

TOLEDO HOUSE CLOSSES.

Toledo, Nov. 16.

The Crystal Theatre, one of ten houses controlled by Ammons & Dubois, has closed its doors. It had been boycotted by the trade unions owing to the employment of non-union men, but this matter was adjusted and business seemed to be picking up.

The decision of the management to close suddenly and without any previous announcement surprised many Toledo show people.

MOORE LEASES ANOTHER.

Wheeling, W. Va., Nov. 16.

Edwin Moore has leased the Court Theatre and will add it to his Ohio vaudeville circuit after this season.

JERSEY CITY'S FIRST HEADLINERS.

When B. F. Keith opens his newest theatre on Monday in Jersey City, he will have as the headline attractions Joe Hart's "Electric Crickets" and the Barrows-Lancaster Company.

Rogers and Deeley have been engaged by Lasky, Rolfe & Co.

LONDON NOTES

By C. C. BARTRAM

VARIETY'S London Office, 40 Lisle street, W.

The Oxford has just declared a midyear interim dividend of 8 per cent, and its full annual dividend will probably beat the 13 per cent of last year. During ten years past its dividends have aggregated 114½ per cent, an average of nearly 11½ per cent yearly. Its capital is \$500,000 in \$25 shares, and its reserve fund stands at over \$200,000. Like most successful show shops it has a fine situation.

Kate Karney, with a company of fifty in the Brighton Promenade, was the opening feature at the new Putney Hippodrome on Monday, and the up Thames house was at times so packed that you couldn't get inside. It is very beautiful, as are all the new halls that are being put up in London. The old style places, with cramped stage room and deficient accommodations, have had their day.

Direct information from Buenos Aires shows that the closed Coliseo Argentino is likely to reopen as a legitimate establishment, catering to drama and the very large operatic companies that invade music-loving South America. It seems there was a rare mix-up between Manager Frank Brown and the shareholders, and during the height of the fracas the place was closed three days, but performers got all their money at the finish. The shareholders alleged plunging and over-booking on the part of Brown, and on various pretexts got rid of some of the attractions engaged, having more features coming than could be placed. During these complications the sailing concession under which artists were brought on was cancelled.

Possibly Brown's story would be different from the above, and perhaps also we should consider the hot opposition of Richard Seguin, a born millionaire as well as a born showman, who put on tremendous bills. Without discussing further the pros and cons, it is certain that Frank Brown, "the old clown" of circus popularity, shook out on top in a way. His ironclad contract required a fat salary for some years and a percentage of the profits, and they say that before he was kind enough to clear out his feelings were soothed by many thousands of pesos (dollars). This shows that old clowns can be foxy as well as funny. Brown is still out with his circus and in this line he thoroughly knows the ropes.

My informant in these matters says some artists were killed in the Chilean earthquake, but their names could not be ascertained. He says great municipal improvements are on in Rio Janeiro, where the Moulin Rouge is competing with the Casino. Old buildings have been torn down for a great sea front boulevard on the Parisian style, while new drainage and modern sanitation makes the port much healthier. Rio has the finest harbor in the world, dotted with islands and circled with cloud-haunted peaks as far as the eye can see, and has been described as "the fairest scene in the paradise of nature." The palm-set landscape looks like a tropical drop, and the one great offset to all this native loveliness has been the

possibility of fever. Tom Dare and wife are remembered as having died here, but the "yellow jack" is becoming a thing of the past under the march of progress.

In addition to his establishments in Buenos Aires, Rosario, Montevideo, Rio Janeiro, Santa Paulo, Santos, Bahia, etc., Richard Seguin has eyes on Europe and is about opening a place in Paris, said to be somewhere near the Circus Medrano. He also has designs on Lisbon, the city whose earthquake had 60,000 fatalities, which rather lays over Frisco. The mayor of that last place has just left here and says a new building has gone up every forty-five minutes since the shakedown; also that the new town will be one of the finest in the world for shows.

The Coliseum reconstruction scheme is the thoughtful work of Harry Thomas and pending certain alterations may be adopted. Of Lyceum schemes we will hear no more till the auctioneer's hammer falls.

Following London decisions as to the Lyceum and Coliseum, the Grimsby Hippodrome has been compelled to pay taxes during its summer closing. It seems a furnished unoccupied house can be taxed, and furnished theatres are put in the same class.

Two English actors have fallen dead within the last few days. Frank Bateman on the stage at Bilston, and David Henry Anderson in his dressing room at Romford.

The current Das Programm has some interesting information about the methods of the London agent V. Golden, who juggled some months ago at the Empire as Golden Michalini and who would seem to have incorporated some juggling methods into his office contracts. It seems the clog dancer Walter Plimmer denies any deal with the juggler, though on his letterheads is printed "Golden and Plimmer."

The sale of the Queens, Glasgow, after being publicly advertised, was postponed to suit an appeal. Rent is in arrears for two quarters. Variety was introduced last Sunday in the marble salon of the Criterion restaurant, a first-class magician featuring amid elegant concert turns.

Manager Walter Gibbons, who is building such a beautiful chain of amusement palaces around London and whose affiliation with the Payne circuit is generally understood, was taken suddenly and alarmingly ill this week and an immediate operation for appendicitis was deemed necessary by two surgeons in order to save his life. The incision was safely accomplished and Mr. Gibbons is steadily mending. Every one hopes he will be able to see the opening of his Brixton Hippodrome December 3. Its license, as well as that of the Empire, Camberwell, was opposed last Monday (licensing day), but opposed in vain.

AUSTRIAN NOTES.

By TOM HEARN.

Dresden, Oct. 31.

Dresden is a nice city, but the directors of the theatres are tough propositions. I signed three contracts for Tichy in Prague and am still as far away from playing there as I was before I signed. The first contract read for France; in this they bested me on exchange; the second had the cancellation clause after three performances; I pencilled that out. Then my agent guaranteed the salary in a letter asking that I keep it as the contract. I did so. After waiting three weeks he asked me to play a few nights over which would interfere with my future dates and I called the whole matter off. It seems a pretty bad condition where the agent must guarantee the artist's salary. The question of money exchange should be considered by the artist coming over here. The trick is practiced in several points in Germany; also in Holland. The contract reads for payment in French currency, but the franc is less than the mark or krone. Contracts should specify payment in current funds. In Spain, however, money fluctuates so rapidly that no safe provision can be made.

The feature at the Central Theatre here this month is Morbitz, Germany's second comedian (Otto Reutter being considered the best). Morbitz is very good and his comedy finale always scores a hit. I am second feature. We are the only two comedy acts on the bill, yet follow each other. That is the German style of putting a bill together.

Max Waldon, the impersonator, is a terrific hit. He undoubtedly has the act for this country. The many changes of characters and costumes seem to guarantee him a success anywhere over here.

Les Trentanovis, two women gymnasts, would be a good act for America. Their finishing trick is one of the women swinging the other around by her arms ten times.

The Fergana Trio, two men and a girl, are one of the successes. They closed the third night, however, owing to a breach of contract three years ago. They were afraid they would not receive their salary at the end of the month. It seemed poor business policy by the management to allow a first-class act to leave when the matter could have been compromised. This act at the time of the breach was in America. The director here was written to with a request to be released from the Dresden date. He insisted upon the fulfilment. The trio answered all right if he would advance the fares home. This was refused and the management sued the act. An attachment on the salary followed last week, although the judgment was over two years old. The director here is supposed to be a good one. Some later time will write what some of the other managers here "pull off."

There are two girls who play violins on the bill. They are in comedy makeup but work "straight." It is so funny you have to laugh. Another act, the Lindstron Terzette (four women), attempt to sing. They ought to go in for wire walking. There is as much chance. Neither weighs less than 200 pounds.

At the Victoria Saloon Acosta, a juggler, and the Wolwosky Troupe are about the best on the bill.

MASSE AND FISCHER WRANGLING.

Julius Fischer, who is acting for his brother Clifford during the latter's absence in Europe, and Leo Masse, New York manager for H. B. Marinelli, are having a tempestuous time these days endeavoring to retain the right to book Raffin's Monkeys over the Morris circuit of houses. Both claim the exclusive booking franchise, and both are endeavoring to collect commissions whenever the monkeys play a week. They have been writing each other letters, using huge German swear words, and scowl at each other when they meet in the hallway of the Holland Building, where both have offices. Matters finally came to such a pass that "Pat" Casey threatened to thrash both if they didn't behave.

As a matter of interest, the act was in reality originally booked for America by H. H. Feiber for the Keith circuit, and he consented to permit Thompson & Dundy to play the animals at Luna Park all last summer with the understanding that they were to play for Keith with the opening of the regular season. And as a further matter of record, neither Fischer nor Masse will have the handling of the future bookings, as they will shortly play a route arranged for them by Feiber.

Meanwhile both the Fischer and Marinelli offices claim that they are receiving from William Morris' office one-half of the 10 per cent. booking fee being deducted from the Raffin salary. One or the other of them is prevaricating, unless Miss Raffin is paying 15 per cent commission.

STOCK AT LION PALACE.

Preparations are being rapidly made for the Holland Theatre, formerly the Lion Palace, at 110th street and Broadway. It is planned to conduct the playhouse as the home of a stock company, alternating with comedy and dramatic successes.

Arrangements have been entered into by which a number of the old Charles Frohman successes will be secured. A competent company is to be employed and the first engagement for the cast has been allotted to E. J. Ratcliffe. Vaudeville is to be presented on Sundays and a roof garden entertainment is planned for the summer months.

"A MIRACULOUS VOICE."

Under the direction of Arthur Hopkins. Edna Murray, a young woman said to possess a marvellous "freak" voice, will appear in vaudeville. The Sunday papers have devoted a large amount of space to the tale of how Miss Murray at the age of sixteen, without ever having been previously suspected of possessing a singing voice, suddenly discovered her accomplishment. It has puzzled scientists who made a study of the mystery.

Mr. Hopkins will give the act a setting which will raise it out of the straight singing class.

Keith's Theatre in Philadelphia, through its manager, H. T. Jordan, presents gratis to the artists playing there a cover for orchestra music with the name of the recipients embossed upon the cover. The gift is much appreciated. The Keith house in the Sleepy-town has grown about the most popular on the circuit through the courteous consideration always shown by Mr. Jordan and the stage manager, Guy Lafferty.

NEW ACTS NEXT WEEK

Minnie Seligman and William Harcourt, Hyde & Behman's.
R. G. Knowles (Reappearance), Colonial.
Renard Trio, Colonial.
Cameron and Flanagan, Harlem Opera House.
Dewey and Thornton, Pastor's.

Marino.
Auto Defier.
12 Mins.; Full Stage.
Hammerstein's.

What has proven a sensation in Paris was a "thriller" in New York on Monday afternoon at Hammerstein's after Marino, the strong man, had allowed a three-ton touring car carrying four men to run over his body. Before the back wheels of the machine had had time to pass over him the piercing shrieks of two women startled the already terrified audience. "Thrills" were aplenty from the moment of Marino's entrance; the snorting and "chug-chug" of two automobiles; the preparations for the star event, and the rapid dash of the car on the stage across the back of the man placed the audience on its toes at a tension that required only the hysterical women to relieve. For spectacular effect and nerve-racking qualities Marino's exhibition relegates the circus acts of the past to the background. Not the least part of the entertainment was furnished by P. J. Casey, who, acting in an emergency, announced the attraction in a strong, resonant voice penetrating every point in the auditorium. Mr. Casey's enunciation is a model, his appearance wholesome, and he commanded the rapt attention of the house through his earnest statements. Introducing Marino in a concise speech of one minute, Mr. Casey afterward invited a committee upon the stage who examined the automobile and the man. There was no deception about either. A few preliminary strong feats were gone through before the main event. Marino will attract large crowds; the act will surely create talk, for it is presented in full view of the audience and the possibility of trickery does not come within the range of suspicion. It will probably prove the most profitable shortlived attraction Hammerstein's has ever held.

Sime.

May Tully and Company (2).
"Look, Stop and Listen."
25 Mins.; One; Close Full Stage.
Twenty-third Street.

Miss Tully makes her individual bow to vaudeville in a decidedly clever sketch, presumably her own work. In the part of a stranded "barnstormer" she has a quantity of exceedingly bright lines and some picturesque slang. A slight but neatly constructed plot having to do with the stage ambitions of a country girl and the love affair of a young farmer gives a framework upon which to hang several specialties and a bit of emotional acting. In everything she did Miss Tully showed ability of an unusual order, being endowed with a decidedly attractive personality and a speaking voice of exquisite quality. Her imitations of Marie Cahill, Leslie Carter and Ethel Barrymore were well enough done to merit serious notice, although Miss Tully seemed inclined to burlesque.

Rush.

NEW ACTS OF THE WEEK

Kocian.
Violinist.
14 Mins.; One.
Colonial.

Of course it's out of the question to demand bird imitations or syncopated "coon" numbers from Kocian, but it does seem that in consideration of feature billing and the Williams payroll, the violinist, who is making his vaudeville debut at the Colonial this week, might make some slight concession to his change of audience. Instead of which the Bohemian exacted from the Colonial mixed audience the same uncompromising standard of technical appreciation he would have demanded of a selected audience of the shock-headed elect at an afternoon in Carnegie Hall. Visibly and audibly the house enjoyed his three brilliant numbers, calling the artist half a dozen times before the curtain. He responded to no encores.

Rush.

Maud Edwards.
Ventriloquist.
13 Mins.; One.
Hammerstein's.

Miss Edwards made her first American appearance some weeks ago in Brooklyn. She is a ventriloquist depending upon her sex for novelty. Technically, she classes fairly, gathering more appreciation for the singing the "dummy" does than with the talk. Perhaps this is for the reason that the lines in use are not over bright, and some very stale for this city. The lack of that rapidity of ventriloquial speech shown by her fellow countryman, Arthur Prince, is a drawback. There is considerable about the act suggesting that either she taught her brother, Tom Edwards, now also appearing on this side in a similar specialty, or the reverse. Miss Edwards would be esteemed highly by the audience did she gown herself more becomingly in womanly dress than is possible in the riding habit worn. The final song, "Sue Dear," was well sung and much liked, but one verse would have been ample.

Sime.

"The Geisha's Dream."
Electrical Novelty Act.
18 Mins.; Full Stage.
Keeney's.

Rather a mixed performance, the basis of which is posing with electrical effects, with the time padded out by stereopticon slides of quite the wildest and most unheard of color schemes. The idea is somewhat akin to the series that proceeded "The Darling of the Gods," except that the Belasco pictures reflected the curious Japanese artistic atmosphere. These slides more nearly suggest scenes in New York Bay. In the posing series, involving three women and a man, the lighting is well handled. One bit of pantomime shows two girls silhouetted behind a Japanese paper window. This part ended with a disrobing that made the Brooklyn audience gasp a trifle, but the delicacy of its handling let it pass without offence. A Japanese dance was neatly done and a girl in fleshings, attended by two Geishas, who goes through the familiar posturings under colored lights, makes the fin-

ish. Jos. Hart, who promoted the number, seeks to raise a burlesque olio act into the vaudeville class.

Rush.

Frank Richards and Company (2).
"The Daffy Athlete."
12 Min.; Full Stage.
Pastor's.

Mr. Richards was formerly of Reno and Richards. His present sketch nicely represents the interior of gymnasium. The most attention is given to the comedy, although the acrobatics could be made to stand out were that desired. Mr. Richards is chief comedian and has for a foil a scarecrow, played in a somewhat loose manner by one of the company. There are some good comedy bits, and others which do not class as well. The piece seems to need packing together.

Sime.

Kroneman Brothers.
Novelty Acrobats.
Full Stage; Close in One.
Colonial.

Apparently a pair of Englishmen, the Kroneman Brothers have developed a decidedly entertaining comedy acrobatic offering. They use some clean ground tumbling and two-high handstand work in the early part and close with a good comedy stunt, using a long dress to cover the understander of a two-high. The idea is not a particularly novel one, but this team works it up cleverly with a quantity of capital comedy incidentals that win them substantial laughs. One of the men talks from time to time, using a catch line that could be dropped with profit. For encore there is a laughable lion-taming bit of business that is amusing, and the brothers leave a good impression after their exit.

Rush.

Hamilton Hill.
Baritone.
12 Mins.; One.
Union Square.

Billed as "The Australian Baritone," the program announces that this is Hill's first American appearance in five years. He sings three songs in a strong voice of decidedly pleasant quality and the Tuesday matinee audience demanded two more. Mr. Hill might Americanize his afternoon attire with benefit.

Rush.

Gussie Francis and Company (4).
Novelty Singing Sketch.
16 Mins.; Two.
Keeney's.

Miss Francis has a high, clear voice which for vaudeville purposes—and particularly for "coon" singing—is a bit over-educated. Her efforts are backed up by four picks and a special drop. The first number started the act along nicely, but the effect was injured somewhat by the use of a polite love song which followed. In all the numbers the "picks," a rather adult quartet, are used only in the choruses, where harmonious effects are shown. The picks wear tuxedos and satin knickerbockers throughout. The absence of dancing is noted as something of a novelty. The use of one of the boys as a comedian might give relief from the

straight musical character of the offering, but following its first showing small changes of this sort will doubtless be made. As it stands the number is picturesque and offers a better grade of music than the average of its class.

Rush.

The Four Masons.
"A Country School."
15 Mins.; Full Stage; Close in One.
Union Square.

William A. Mason, formerly in vaudeville with his daughter Corinne under the firm name of Mason and Frances, heads the act, the other members being Mrs. Mason, son and daughter. The setting shows a country schoolroom with the three scholars. The usual geographical and historical questions with ridiculous answers furnish the comedy of the early part, together with the tricks of the scholars. There are several quartet singing numbers in which Mrs. Mason's voice is lost for the most part. The boy gives promise of developing into a real comedian.

Rush.

P. J. Casey.
Announcer and substitute.
Time, 6 months; should close at once.
Morris & Hammerstein's.

"Pat" Casey, of the Morris office, who has been the hit of the Hammerstein bill this week as the announcer for Marino, on Wednesday entirely forgot his theatrical engagement and walked into a restaurant at three o'clock in the afternoon, ordering lunch. As the meal was spread before him a neighbor said, "Pat, I thought you were on at Hammerstein's about now?" Mr. Casey reached the theatre in time, minus the lunch, but he hasn't recovered his breath yet.

Usher.

OUT OF TOWN

Rawson and Clare.
"Just Kids"

Majestic ("Bon Tons" Co.), Kansas City.
"Just Kids" is a very clever little sketch introduced in the olio of the "Bon Tons" by Guy Rawson and Frances Clare. Mr. Rawson plays the part of a drunken son who proposes to the girl (Miss Clare) and is refused as she is betrothed to another and better man. The playlet has interest lightened by comedy and heightened by pathos. It is refreshing to see a touch of nature presented with different methods after so many bizarre efforts. Miss Clare's magnetism is a large force in the success. The sketch should be enlarged. Both the idea and manner of presentation are good.

Fairplay.

Apollo.
Feats of Strength.
20 Mins.; Full Stage.
Lafayette ("Baltimore Beauties" Co.), Buffalo, N. Y.

Placed in the olio as an added attraction this week, Apollo, a famous Scotch athlete, is making his first appearance in this country. He has a full stage setting, rich in coloring, including four living statues in armor, who after assist in his exhibition of strength. Some exceedingly clever feats are given. For the finale Apollo sustains the weight of a piano with six men, while another dances upon it. The act was fully appreciated, and pleased.

Dickson.

Shows of the Week - - - By Rush

COLONIAL.

With the exception of Kocian, the violinist (New Acts), the Colonial bill is made up entirely of members of the Old Guard of established acts. Harry Corson Clarke and company is the least familiar name in the lot, due to the fact that he has been away from these parts recently. His offering, "Strategy," is built upon polite farce lines of a rather threadbare sort, the plot, which is developed with a vast amount of talk, involving a fictitious child, invented by a sporty husband for the purpose of getting money from his rich wife. Unaided by music or other vaudeville incidentals, it must be confessed the proceedings were a bit dull to the sophisticated tastes of the Williams audience, although Mr. Clarke with his two aides, George Leonard and Margaret Dale Owen, labored with the best of intentions and considerable skill to amuse.

Maude Lambert came into the entertainment for about ten minutes with three songs, the best the second number, and Billy S. Clifford stopped over for about the same length of time with his act unchanged.

The Piccolo Midgets have some surprisingly good acrobatic work in slow two-high handstands, which more than makes up for the time-filling "strong man" feats which go before and which are for the most part unattractive. The tiny comedian performs some clever clowning and adds immensely to the value of the act. The burlesque boxing bout gives an adequate finish.

It is possible that too frequent watching of the Robert Hilliard playlet, "As a Man Sows," inclines one to be a bit captious, but it occurs that the stalwart leading man strives after effect by harping upon the old, old melodramatic strain. He cannot apparently mention his wife and child without adding "God bless them." Having very early in the proceedings made it plain to the dullest that he loves his family, this rubbing it in seems a trifle unnecessary. The playlet held the interest and was a popular number on the bill.

Edward Blondell and company have very little that is new, but the quiet comedy and unique funniments of "The Lost Boy" retain popularity on their second (or is it the third?) lap around the metropolitan circuit. The Barber Ritchie Trio closed the show with their excellent bicycle act. The comedy man has a new comedy trick in the shape of a bicycle the wheels of which are hugh barrels. Krone-mann Brothers, also on the bill, are under New Acts.

TWENTY THIRD STREET.

May Tully and company (New Acts) gets no place in the electric illumination on the front elevation of the Keith-Proctor establishment, although the new offering overtops in every way the "Electric Crickets," which name is blazoned forth in glittering incandescents.

Barrows and Lancaster do exceedingly well in Edmund Day's rural sketch "Thanksgiving Day." The playlet has good comedy values and is played throughout in a quiet vein. Frank K. Batten rather missed the proper characterization of the "grouchy" brother, but the rest of the cast realized their respective roles.

Norma Seymour is far and away the best feature of "The Crickets." For the rest it is made up of poorly drilled girls, clumsy dressing, ridiculous scenic equipment and questionable stage management. The final drill was made ridiculous by the girls becoming mixed and springing a few new phonetic spelling combinations. Miss Seymour carries the act by virtue of her personal beauty and a strong, clear voice.

Raymond and Caverly have added a little new talk to the opening of their dialect talking act, and a number of new parodies won the biggest response of the evening. With these new parodies the pair could afford to do away with a good deal of the later talk, which has been in use some time now.

The "Globe of Death" closed the bill with a real starter. The team riding of the man and woman is interesting and the motor cycle loop-the-loop at the finish makes the most blasé sit up straight.

Mr. and Mrs. Jean Bregant, a pair of midgets, opened the bill with a short singing act. The man has an odd and not attractive style of dressing, but the woman won out instantly by her pretty appearance.

Bailey and Austin amused with their clowning and knockabout cavortings. They keep the funniments moving swiftly and therein is contained the secret of their success. Dave Nowlin was moved from second to third place. He has a novel opening for his act and got started nicely. The imitations keep him in good favor and his closing burlesque let him off the stage to solid applause.

The Three Mitchells were billed but did not appear.

UNION SQUARE.

A dearth of women marks the Union Square bill this week. There are only six in the whole show, with the surplusage of men further accentuated by the fact that squarely in the middle of the program there are five consecutive acts in which not the rustle of a skirt is heard.

Cressy and Dayne are "home again," playing the old sketch "Grasping an Opportunity," one of the earliest of the Will M. Cressy efforts. The comedy is a good deal more highly colored than in his later efforts, but there is the familiar quiet touch of his style and the same skillful handling of situation that marks the Cressy-Dayne work.

The Hungarian Boys' Band was shifted to the closing place, changing places with Spessard's Bears. The all-boy organization works admirably for vaudeville purposes, keeping their selection of numbers close to the popular line and displaying some strong brass effects. The bears came close to outstaying their welcome. They got off with a hand, however, owing to a good comedy finish.

The Quigley Brothers in "Election Day" use a quantity of first-rate political talk, all of it gauged to help along the characterization of an Irish ward boss, cleverly drawn by Bob Quigley. With the election only a week past the brothers appear to have remodelled their lines, working in not a few capital post-election gags.

George W. Quigley handles the straight part neatly.

Nora Bayes holds closely to her established act, winning out a good exit through

her final jumbled song. Hamilton King and the Four Masons are under New Acts.

The Kremka Brothers have a fast, smooth acrobatic act which gets away from the familiar sort through its speed and several new tricks. The acrobatics are depended upon, as there is no comedy to speak of. Both the ground tumbling and two-high handstand work is executed with style and without slips or breathing spaces. The Kremka Brothers were reviewed under New Acts last week while playing Keith's, Philadelphia, their first American appearance.

John D. Gilbert possesses distinctiveness in his work, showing variation from the cut-and-dried style of single talking acts. His lines are bright and pointed and never infringe upon the dear dead past.

Cavana, slack-wire contortionist, shows several feats not seen before and neat dressing, while Alvin and Kenney on the flying rings did immensely better than the usual Union Square opener.

Juliet Winston still displays at times the small affectations of a high-priced course of training, but is altogether charming in appearance and manner. The Healeys did well enough with the piano playing, but the talk is old and has a poor laughing value.

KEENEY'S.

The bill this week is injured by the lack of good entertainers working in "one." This causes the curious arrangement of two single acts of poor quality holding down fairly important positions, while the entertaining offering of Gussie Francis and company (New Acts), with five people and a special setting, open the bill. "The Geisha's Dream" is also seen for the first time.

With a sketch offering no novelty at all and very little humor in text or situation, John T. Kelly scores purely by reason of his own personality. The odd little mannerisms of speech and action come to his rescue and aid vastly in making "A Game of Con" pass muster as a laughing act.

Mr. and Mrs. Jimmy Barry do exceedingly well with their amusing skit. The dialogue in the early part contains a good percentage of laughs, and the musical numbers are cleverly worked up through incidental business, particularly the exit following the final song. The bit of pantomime at the finish is well handled and lets the pair off to solid applause. Mrs. Barry is refreshing to look at and manages a difficult "feeding" part with not a little quiet skill.

If there is any bit of worn quartet comedy that the Orpheus Four does not employ it has passed from memory. Even the makeup follows antiquarian lines and the merry seltzer syphon, slapstick and knockabout are compellingly in evidence.

Madge P. Maitland allows herself to become confused in her dialects. She has an agreeable voice, but instead of using it for its proper purpose of "coon" singing, insists upon telling stories. One involving a "tough kid" runs the dialect gamut from newsboy to negro and back to Irish. She sings a "kid" song, too, that doesn't sound childlike. The "coon" numbers were the best.

Harry J. Breen is a "comedian" only on the program. He opens with a medley of

George M. Cohan numbers in which the original lyrics have been twisted into strained parodies. Some more parodies follow, all along the same lines of tortured humor, and for a closing number he uses the familiar "extemporaneous versifying" idea. There is no talk except a few side remarks, mostly addressed to the orchestra leader, which are about as spontaneous and laughable as a first rehearsal of "King Lear." Van Cleave, Wentworth and Pete close the bill.

RIALTO ROUNDERS.

"Known as Professor Bunk—9 parts bunk and 1 part professor" is the program description of Sam S. Howe, the leading member of the "Rialto Rounders." This would appear to account for Howe's makeup, leaving the auditor to use his own judgment as to how many parts of his constitution are to be credited to his abilities as a comedian. Most of the fun in the first part has to do with the ancient burlesque business of money changing. Rather an odd opening arrangement is shown, but the finale could be worked up to a more effective climax.

Several good musical numbers were put over, notably a Spanish song led by Marie Beaugarde and a quartet involving Howe, Anna Meek, Lottie Wren and Frank Kilion. Miss Beaugarde executed a few graceful undulations which suggested that she could if she wanted to do a sinuous Spanish dance to the Queen's taste. In the quartet number called "I Wonder if Dreams Come True" there is a splendid opportunity for a topical song with unlimited incidental business and a dance or two.

George Brandy and Lottie Wilson open the olio with a neat dancing turn, ending well enough in a bit of whirlwind team work. They are followed by Howe with his Hebrew monologue. Howe opens his act with a parody instead of working up to it later. He attempts two impersonations—that of Fagin from "Oliver Twist" and Dave Warfield in a serious scene from "The Music Master." The latter was by all odds the best thing he did, and notwithstanding the incongruity of such a proceeding in the midst of a comedy dialect monologue he compelled and held interest. The Fagin performance fell down lamentably, and the audience displayed a disposition to find food for amusement in the tragic prison scene from the Dickens novel. Without being in the suggestive class, some of Howe's talk is in questionable taste.

Living pictures fill a place in the olio, and Blanche Martin and Anna Meek do a short "sister" act with three songs, all of the popular order, with little or no dancing. They wear striking costumes and their voices were agreeable.

The New York Harmony Four closed the vaudeville section. The balance of singing and comedy is well looked after, the grotesque telegraph boy making his part truly laughable without getting into roughness or knockabout. The three other members of the organization are dressing "straight" now and there is a bit more of the capital singing.

("The Rialto Rounders" were reviewed in VARIETY of August 25, when known as "The Moonlight Maids.")

Shows of the Week - - - By Sime

CITY SPORTS.

Phil Sheridan's "City Sports," playing at the Murray Hill Theatre this week, must have been selected from a town of small population. Mr. Sheridan comes into New York with a chorus of eight or nine girls, actually. On the stage there are at times twelve young women, but this is caused by "doubling." There are more principals than girls and the point in the latter's favor is that as a whole they look good.

What little credit goes to the show is received through the chorus. There is nothing else to commend. The first part and burlesque is a two-act piece called "All in One Night; or, A Terrible Mix-Up." The second half of the title describes the whole show.

All the "business" is old and the superannuated ideas are spread so liberally that a particularly poor bit is carried over into the second half. A rubber band is made to do service with six separate persons, each one allowing it to snap back on the Hebrew comedian. It is delicate humor.

The costuming is cheap looking, but was offset in three instances through having a pretty effect. The lights are mismanaged throughout and the slapstick is introduced from the beginning; also tights. There are two medleys in the first half, one to open and the other to close. A duet, "Good-bye, Sweetheart," sung by Mina Stanley, Ed Convey and chorus, is the best singing number heard at the Murray Hill since Irwin's "Big Show" played there.

Convey plays a "sissy" character, extremely exaggerated. There is no actor with any regard for his present or future reputation who should attempt the part. Female impersonators in men's clothes should be eliminated from the burlesque business. Convey has too good a voice to waste time and prestige with this.

Nettie Hyde has a pretty face, without anything worth mentioning to do excepting to play a thinking part. Annie Carter has the best number, which received three encores after five o'clock.

The olio has been strengthened by Mlle. Luba de Sarema's animals. The show is so woefully weak in so many respects that it is impossible to judge the capabilities of the principals. They are held down by lines and business.

The finale of the second half is the only part of the piece to which any thought has been given.

If Mr. Sheridan will spend some money, put on a few more girls and buy a real piece or pay somebody real money to write one he may yet have a show.

When the Crane Brothers played "A Mudtown Lock Up" at Keith's Theatre in Cleveland last week the authorities allowed a bank wrecker who was imprisoned under a long sentence to see the sketch while he was temporarily at liberty. The convict was Louis P. Ohliger. He liked the act so well that he requested permission of the prison authorities to travel with the Crane Brothers on the plea of the artistic realism his presence would lend.

Frank Albert, of Albert & Son, the leading Australian music publishers, is in the city.

THE IMPERIALS.

The box office will tell the story of H. W. and Sim Williams' "Imperial Burlesquers" at the Dewey this week, and while the business may not break the house record, on a return engagement it would outdraw any organization with even freak or added attractions.

The pieces written by Harry B. Marshall have merit; the costumes are all new, pretty and bright, with sixteen girls composing the chorus wearing them. The newness runs even farther into the music. There are no "cowboy" numbers; no "Indian" songs or the usual list of a music publisher output, but the music sounds and reads as though especially written.

"When the Gentle Breezes Blow" in the opening, "A Night in Paris," has a catchy little chorus, and as sung by Jack E. Magee scores encore after encore through some business with a "plant" in a box, although the idea of "follow the leader" used brings laughter and applause.

Magee is a great big part of the show. There has been no comedian this season doing more legitimate work. As an excruciating man in the first part and a tramp soldier in the burlesque he holds attention to himself all the while when on the stage. There is an amount of original comedy throughout the afterpiece called "Off to the Front." It is a travesty on army life, with witty lines, a continuity of theme, and played in exactly the ideal burlesque vein it was intended for. The result is a clever burlesque.

Frank Murphy gives a good type of Irishman, and he and Magee in the olio are liked through a song to open and a parody to close. Fred Gray, of Gray and Graham, gives an excellent performance as a Southerner, while Miss Graham plays well also, and the team is one of the olio features with a musical offering, Gray's makeup and comedy lending valuable aid.

Ben R. Cook suddenly springs out in the burlesque as a German general, not having attracted notice previously.

The opening of "Off to the Front" is well set, but a female quartet is apt to cause laughs through an effort at harmony, although the heavy brunette has a voice that should be heard more. The girls drill ably in this also, showing capable stage management. Mamie Lee, who is a pretty girl, has two small parts, but throws the alignment out of gear in the marches through her size.

Julia Heitzman is the stately looking leader, wearing becoming costumes but lacking carriage. Pauline Moran sings, with leading parts. Deonzo and McDonald, "the comedy coopers," have a neat barrel jumping act with some good comedy barrel spinning, and Zimmer, the juggler, fits in nicely. He is handling five balls with hardly a slip, working much faster than formerly.

There are one or two dark-colored spots open to comment, but all in all "The Imperials" are worthy to play in the combination houses without fear of comparison.

Lieut. Amer and his band sailed from Philadelphia on last Wednesday for home, a very much disappointed party. If anybody says America to Lieut. Amer again he is likely to be met with an extremely glacial stare.

PASTOR'S.

A heavy bill this week at Pastor's had Frank Richards and company (New Acts) to head it, with Louise Montrose and her "Auto Girls" as the "special attraction."

The name for the young women fits as well as anything else, but the "auto" idea is left behind after the first song. Never has a leader of a "girl act" worked harder on the stage than Miss Montrose. She is pretty besides and the audience likes the combination. There are "girl acts" which have played almost steadily in vaudeville that could not be mentioned in the same breath with Miss Montrose's. The act is full of ginger, well dressed and the girls look well whether wearing dresses or trousers, both of which they do.

John Birch with his melo-dramatic hats pleased, and John Morrison, singer of Irish balads, had the house with him until he rendered "My Gal Sal" under the spotlight.

The strongest number on the program, graded according to the applause received, is Whalen and West. Miss West has a new white, fine-looking dress. Every time this young woman is seen she has a different costume. Whalen has a new suit also, and the act is almost in the same condition. A lamppost with mail box has been added to the setting.

Young and Brooks have a pretty little musical act, playing quietly and in good taste. Mike Bernard discovered this week while trailing along with an accompaniment for the pair that he was giving an imitation of a harp on the piano.

Naomi Kethordo looks well in a new suit set of pink tights, pleasing with her equilibristic work, and Chalk Saunders sketched. The La Belle Trio returns without the Kauffman Brothers, having Fuller of the original Tom Humphreys and Dan Evans. The act has been changed about for a betterment as a whole, but the opening needs still further thought, while a new song should be found for the close.

Farrell and Leroy secured considerable applause in an early position, mainly through the singing, although Miss Le Roy has a good appearance wearing a fashionable white dress which is partly ruined in effect through the immense sleeves. Mr. Farrell has a clever new comedy device. It is a collapsible gas tank, sewn into his vest. When unfolded it gives a gas jet which Farrell lights to much laughter.

Sid Baxter on the wire did things with a wheel, while Harry Welch and Carrie Webb in "A Bundle of Troubles" displayed a crude idea of comedy through introducing a baby and a milk bottle, following that up with an almost nauseating exhibition of the "baby" ridding itself of the milk after having been fed. Miss Webb sang, which afforded some amusement.

Mr. and Mrs. Nick Hughes in blackface did a sketch and Bon Morse opened the show with comedy bicycle riding of some merit in each department.

The firm of Helf & Hager will on December 1 occupy an entire building, the location of which Mr. Helf declines to announce owing to some delay in the signing of the lease. Along Tin Pan Alley it is said that the house in question is next door to the one occupied by J. H. Remick & Co. on Twenty-eighth street.

HARLEM OPERA HOUSE.

It is a good show at the Harlem Opera House this week; well put together and running off easily. One alteration in the theatre which should prove attractive has been the removal of the ticket taker from the outside door to the inner door, leaving the large lobby space for public lounging.

"Cissie's Dream," that exquisite vaudeville sketch of Fred Walton's, is the headliner this week. Mr. Walton is giving the perfection of pantomimic acting as of yore in it, and the piece proves as amusing now as when first produced. Some changes have been made in the cast. The performance retains its high standard in all respects, however. Mr. Walton has a vaudeville offering without a superior, and small probability of a successor.

In his second week George Evans, "The Honey Boy," seems to be cheating a little. Monday night Mr. Evans positively declined to recognize the applause with an encore, although it was insistent for some time and the orchestra had commenced to play the music. There is some new talk material mingled in among the old. In a poor position on the bill he carried his house with ease.

Tom Edwards, an English ventriloquist who recently made his first American appearance, has the very poor form of "nagging" his audience for applause. Once or twice Mr. Edwards speaks quite roughly to those in front because the expression of approval is not to his entire satisfaction. As a ventriloquist he ranks fairly, but stands much higher as an impersonator. One is led to believe that he could be more successful in the latter class: The closing, imitating children, took very well, although it is not an inspiring sight to see a man walk around with a baby in his arms. One or two lines might be dropped.

Will Rogers, "the lasso king," is giving his likable exhibition. Rogers' easy manner and well-aimed flippant remarks, added to the clean and difficult lasso work he does, bring the results. The broncho in the act deserves some credit. He is a well-trained beast.

Kelly and Violette, with the expensive gowns of Miss Violette and correct dressing of Mr. Kelly, play well. Kelly should guard against straining his voice; the number of songs he is singing daily are too many for one person to hope to cope with successfully without a break. Miss Violette does not show the handsome brown costume enough. It is too dressy to be so quickly discarded.

Hawthorne and Burt, with the same conversation and dances, and O'Brien and Buckley, with music and talk, are there. Horace Wright in character sketches has a sweet voice, but Mr. Wright is not giving much attention to detail. In his change from the Italian to the Irishman the trousers remain the same. Four other numbers supplied the earlier part and Gillette's dogs closed.

Shortly before Frank A. Keeney secured the Majestic Theatre in Meriden, Conn., for vaudeville, S. Z. Poli, the New England manager, dropped in on the town. What looked like a favorable site to build was selected by Mr. Poli, but he has given that idea up now, with regrets that the possibilities of the Majestic did not reach him.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.
Address all communications to

CHAS. K. HARRIS, 31 W. 51st St., N. Y.
(Meyer Cohen, Mgr.)

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Miss Maud Courtney, who has sung herself into the hearts of the American as well as the English public, returned to this country several weeks ago. It is a fact well known that her mail was flooded with letters and she was also honored with personal calls from every Music Publisher in and near New York, and of all the songs and manuscripts submitted to her, it was hard for her to select one on its merits. After looking them all over and not finding anything to suit, Miss Courtney called at our office and when shown "Somewhere" she accepted it at once and is now using it in her repertoire. Like many

others who are looking for good songs, Miss Courtney knows a good thing when she sees it. "And a Little Child Shall Lead Them," no doubt the best song Mr. Harris has ever written in the way of a descriptive child story, will no doubt be one of his greatest successes. If the number of favorable replies received from prominent singers is any criterion to go by. The slides are a positive revelation of the quality of this song, showing where the child is leading her parents, brings forth thunders of applause when thrown upon the screen. Illustrations are longed for no time in ordering a set of these slides it once.

him from his hunting trip in Wisconsin much game and entertained at a duck dinner E. F. Caruthers, E. P. Churchill, E. C. Hayman, J. A. Stenard, Kerry C. Meagher and Frank Sater. Manager Kobold of the Dominion Theatre, Winnipeg, Canada, was in the city looking up some acts for his house. Walter C. Kelly has undoubtedly missed two performances at the Olympic last week. He was so hoarse he could not speak above a whisper.—Chas. J. Burkhardt will sue an omnibus company here for running over his French bulldog "Stump" on one of the crossings. It was first believed that he lost an eye and Burkhardt was almost ready to replace it with an artificial one when the doctor advised him differently.—Bert Shepard leaves for Europe in about two weeks. He is booked in London at the Oxford, Canterbury and Tivoli.—Chris. C. Brown is the recipient of a handsome silver-mounted cane and umbrella. Herbert Alhini, the magician, was the cheerful giver.—There was a Woman's Convention at the Sherman House last week. The aggregation represented nearly every little hamlet in the middle West, and none of the women appeared accustomed to city life or system of hotels. A middle-aged woman approached Bert Levy, who had his coat collar up to his ears and was about to enter the elevator, and asked him if he knew whether or not Mr. McLean had come in. He said he did not know her and referred her to a clerk for the desired information. Her answer was, "Why, aren't you the janitor?" Mr. Levy quickly pulled down his coat collar and went up to his room.—Mack Edmonds, formerly of Edmonds and Healey, has joined Harry Haley. They will be known as Edmonds and Haley, and are now on the Gus Sun circuit, with the John Ammons team to follow.—Houdini was locked up in a cell at the Central police station Sunday night and had no difficulty in releasing himself.—Billy Beard closed with Haverley's Minstrels to go in vaudeville.—Baker and Wardell left "The Bachelor Club Burlesque" and joined "Black Crook, Jr." for the balance of the season.—E. F. Caruthers, general manager of the Inter-State Amusement Company, leaves in about a week for the South.

CINCINNATI, O.

By HARRY HESS.

VARIETY'S Cincinnati Office,

107 Bell Block.

COLUMBIA (H. M. Ziegler, mgr., Sunday rehearsals 10:30).—The bill this week, excepting the act of Anna Eva Fay, is the most attractive ever offered to a Cincinnati audience. Twelve acts and the hioscope compose a show that is the talk of the town. The opener, Carter and Blufford, colored, made a favorable impression. Emmelle Brenner (first time here), phenomenal harpist, singer, sweet voice. Klei, Ott Brothers and Nicholson, musicians, are entitled to a front seat as clever musicians, running a close second in regard to Jules Steger, present "The Fifth Commandment," the brightest vaudeville offering in years. Kelly and Kent are doing the old act but it went big. Braatz's songs, very good; Kemp's historical views, presenting views of Indians in Arizona, one of the most entertaining acts ever seen in vaudeville. Chris Bruno and Mabel Russell are clever. Fields and Ward in "A Business Education," very funny. Four Melvins, acrobats, are great. Anna Eva Fay holds over another week. Next week: Cecelia Loftus, Edwin Stevens, historical views, present Billy Van, Carlin and Otto, Camille Comedy Four, Dixon Brothers and Paul Spadoni.

OLYMPIC (Daniel F. McCoy, mgr., Sunday rehearsals 10).—The bill is noted for its single turns. Maud Courtney, singer, excellent; Bessie Wynne, comedienne, real hit of the show; Stuart Barnes, songs and monologue, meritorious; Majestic Trio, colored, do a grotesque dance that is a winner; Mlle. Emmy and her pets, appreciated; Bell-Prevost Trompe, acrobats, fine; George Thacher and Charles Ernest, minstrels, the best act of its kind ever seen here; Mlle. Dazie, premiere danseuse, is the greatest dancing act ever brought to Cincinnati. Next week: Wm. H. Thompson, Thomas Q. Seabrooke, Fields and Hanson.

PHILADELPHIA.

By GEORGE M. YOUNG (Kinks).

KEITH'S (H. T. Jordan, mgr., Monday rehearsal 9:30).—Arnold Daly is the Keith management's anniversary week headliner and the second installment in name features. It is only a short period since Daly declined to fill an engagement at a local playhouse because the price of seats did not suit his fancy. This week he is appearing twice a day at a popular scale. "How he Lied to Her Husband" is the sketch used. It is not new here, Daly's drawing powers were attested by crowded houses. What portion of Shaw's lines were grasped by the audience were enjoyed. Daly interpreted the puppy-love of a boy too compeedly to give proper understanding to those who had not seen Shaw's "Candida." He has excellent support in Isabelle Urquhart and Percival T. Smith. A clever wire walking act was shown for the first time here by the O'Meers Sisters and an assistant not named on the program. Their tricks are well executed but do not differ from those used by other wire walkers. Dave Lewis was also a newcomer, and was disappointing only in the fact that most of his monologue was old, having been used almost in its entirety by Sam Bernard when that comedian last appeared in this city as a vaudeville entertainer. Lewis possesses everything but material. There were six single acts on the bill, and of these the honors went to Ray Cox. "The Dixie Girl" has a lot of bright stuff, some old and some new, but all good, and she received a hearty welcome. Carrol Heury and Nellie Francis withdrew from the "Thoroughbreda" which played the Trocadero last week and made a successful debut here on Monday. They depend upon much that is familiar, but worked it up in good shape and pleased. An acrobatic monkey shown by Alline proved entertaining. The Kratons, colored, took the place of Campbell and Kenny doing a hoop rolling and clagging act of more than ordinary merit. Gertrude Mansfield and Caryl Wilbur repeated their sketch, "61 Prospect Street." The playlet is good and the players fill their characters capably. Seymour and Hill also won favor with a familiar comedy

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acrobatic turn. Taylor Holmes appeared in an indifferent monologue and Clifford and Burke again showed their blackface specialty, with a new song as the only change. Carl Herbert, magician, and Klity Stevens, character changes and dancing, helped to entertain. Huehn, a musician, won his place as the opening number by a specialty that was about the slightest merit.

TRICADERO (Fred Williams, mgr.).—An olio that compares favorably with any seen in this city this season is the strongest feature offered by Miner's "Americans," who entertained here this week. "Mixed Pickles," which is given in two sections, proved good only in spots. The main fault is that there are too many comedians and the show suffers. There is no one playing "straight" and the ability of two or three clever workers among the principal girls is allowed to go to waste. The plot is taken from Frank Daniels' "Little Puck" and pleases in some respects, but it could be brightened much with the material at hand. Stripping to tights is a novelty in this show and when the girls do reach this cheap dress the spoils the effect. It appears that all the expense has been put on the tinsel bodices, and cotton tights are used. The balance of the dressing is cheap but looks well, the gingham school dresses making a decidedly neat appearance for the schoolroom business. All the men work hard to please, but need something to do to work with. Will H. Ward appears only in the burlesques, which is new for him. Olga Roller, who is good looking, should be used as principal boy and Gladys Clark and Mae Melville kept on the stage more. The former does all she has to do very well and the latter appears clever enough to do better had she more scope. There was some crossness apparent in the dressing among the principal girls, which is easily remedied. The chorus girls are willing workers and in the majority good looking. The absence of the beefy variety helps in appearance. Melville and Roller open the olio in a specialty out of the ordinary for a "dancer act" and it proved entertaining. The girls showed a Broadway ladder and the familiar sort. In addition to doing the bulk of the work in the burlesques, Clark, Higgins and Bergman pleased exceedingly well with singing and dancing. This act is a strong number. Marie Stuart Dodd played several violin selections cleverly. Almost all the numbers in the burlesque were well presented.

CASINO (Elias & Koenig, mgrs.).—Billed as the latest satire of the day, "Two Married Bachelors" serves as the medium to introduce Rice & Barton's "Big Gaiety" Extravaganza Company as the week's entertainment. If there is anything older being used on the road this season than the burlesque upon which the title of "Two Married Bachelors" is based it has not come to the notice of the writer. There is not half enough work for the chorus to keep the members out of mischief behind the scenes, and the time Barton and Bert Baker use up in both acts might well be given to something more attractive. The lack of singing numbers, save a few, is a matter of regret, but as this is one of the strongest features of a burlesque show the quality is lessened. Even the numbers that are used, with one or two exceptions, are poorly dressed. Annie Dunn Mullen, Kate Prior, Maie Aleene, Tessie Burns and Edyth Hamilton all take part in the burlesque without attracting much attention, and Amy Nelson leads one or two numbers with a rasping voice. Bert Baker opens the olio with a strong number. His "Tad" character is decidedly clever and were he to eliminate the expectorating on the stage he would hold a place among the leaders in his class. There was some fair juggling by the Two Ashtons, Lemmie, Mounahan and Cook rejuvenated some old-time minstrel stuff, one of them singing in clever style. Aleene and Hamilton do an ordinary "dancer act." Neither can dance, but get in with their slugging and appearance. Pinard and White present a musical act which suffers only from the alleged comedy. The music is above the average and with some comedy depicted worked out the act would be much improved.

BIZOU (W. Jennings, mgr.).—The "Washington Society Girls," with practically the same outfit and material as seen earlier this season, returned this week.

LYCEUM (J. G. Jermon, mgr.).—The "Boston Belles," headed by Charles Wilbur and with Frankie Bailey and her curves as an added feature, are playing a return date this week.

BOSTON, MASS.

ORPHEUM (Perry Williams, prop.; Dave Robinson, res, mgr.).—Helen Brooks in comedy bar act seemed to please everybody. Avery and Hart never went better. The Four Mortons broke the record for hits. The Fays on their second and last week are as interesting as ever. Bert Leslie in "Hogan's Visit," very laughable. Joe Welch has a bran-new dialogue. Jewel's Manikins does a world of praise. The Five Majors, fair musical act. HATH'S (E. F. Caruthers, mgr.).—The Four Haverlys, slack wire, best of its kind. Edwards Davis in "The Unmasking," scored heavily. The Six Cutties are always liked, and Jim Morton's monologue rounds out the top

of a very good bill. Ford and Gehrue worked hard. Emerson and Baldwin, jugglers, fair. Winsor McCay, interesting. The Three Donals were minus one, who met with an accident, and were obliged to cut the act. The rest of the bill consists of The Three Perry Sisters, Bemier and Stella McNamee, clay modellers; Julia Redmond and company in an ordinary sketch; Alexis and Schall also appeared. THE ROUNDERS.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr., Monday rehearsal 10).—Julie Ring and G. Roland Sargeant in "A Quiet Life," good; Emma Francis and her Arabs, pleased; Quaker City Quartet, excellent; Three Renards, acrobats, good; James Harrigan, juggler, good; Mabel Sinclair, ventriloquist, excellent; FitzGerald and Trainor, good; Demario and Belle, grotesque dancing, comedy and singing, laugh producers.—EMPIRE (Thos. R. Henry, mgr.).—Fred Irwin in "Big Show," well presented.—GAIETY (H. B. Nichols, mgr.).—The "New London Gaiety Girls" go with a dash and much laughter.

MARTEL.

ALPENA, MICH.

MALTZ (Steele & Denison, mgrs.).—Mysterions Caesar, magician, very clever, cabinet trick a big hit; The Renaldos were well received; Marie Heclow, dancer, clever; Chas. Heclow, comedian, a fair hit; Edith Procknow, soprano singer, made good. GEO. J. OUELLETTE.

BALTIMORE, MD.

MARYLAND (F. C. Schonberger, mgr.).—Boraul and Nazzari, comedy acrobatic act, fair; Lester and Acker in "The Little Immigrant," well received; Francis piper, musical juggling act, excellent; Murray and Laue, operatic comedy sketch, very good; Herr Grals' baboons, very good; Lew Sully, humorist, hit; Papinta, Myriad dancer, excellent.—ALBAUGH'S PALACE (J. Albert Young, mgr.).—Les Ferraris, dancers, very good; Pauline Cooke and Mary Clifton, "Shooting Stars," excellent; James McDonald, songs and parodies, well received; Hope Booth in "The Little Blond Lady," liberally encored; the Hacker-Lester Trio, acrobatic cyclists, fair; Grace Cameron, very good; Royal Japanese Troupe, well received.—NEW MONUMENTAL (Sam M. Dawson, mgr.).—Merry-makers.—GAIETY (Wm. J. Ballauf, Jr., mgr.).—The Gay Morning Glories.—TRAYMORE CASINO (Frank Keidel, mgr.).—Mabel McKenzie, songs and dances, fair; the Buckleys, musical act, good; Al Hall, songs, good; Myrtle Nelson, songs, good; Frankie Wallace, songs and dances, very good; Mollie Burlino, songs and dances, good. SYLVANUS.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr., Monday rehearsal 10).—"The Quartet," many encores, Ned Nye and his "Rolling Girls," big hit; Cliffie Bern's Ponies, cunning and showed good training; Edmund Day and company in "The Sheriff," good; the Willis Family, fine; Katie Rooney, good; Sidman and Shanno, good; the Labakans, acrobatic grotesques, good. DICKSON.

CLEVELAND, OHIO.

KEITH'S (H. A. Daniels, mgr., Monday rehearsal 11).—"Starlight," a big electrical ballet, heads the bill this week. Louis Simon, Grace Gardner and company's farce, "The New Congressman," won the applause of the bill. Others on the bill were Hedrix and Prescott, singers and dancers; Jack Gardner, blackface comedian; Devor and Miller, comedy acrobats, Moulder Sisters, triple horizontal bar experts; Toby Claude, diminutive comedian; Alf Grant and Ethel Hoag, "A Little Bit of Everything."—LYRIC (C. H. Peckham, mgr., Monday rehearsal 11).—Leon Morris headlines the bill with his wonderful trained animals. Vinle Daly, clever comedienne; Mrs. Tom Thumb and company of Lilliputians, hit. Other acts were: Carson Brothers, acrobats; Doyle, dancer; Swift and Buckley, Francis Wood, Russell in "The Belle of the Ghetto" concluded the bill.—EMPIRE (Geo. Chenet, mgr., Monday rehearsal 11).—"The Rose Hill Folly," burlesque company provided the entertainment, presenting a three-act musical farce entitled "The Billy Goats," in which Geo. W. Rice did most of the funmaking.—STAR (Drew & Campbell, mgrs., Monday rehearsal 11).—Reilly & Woods show. WALTER D. HOLCOMB.

DAVENPORT, IA.

FAMILY (Wellington Martin, mgr., Monday rehearsal 10:30).—Frank Markley, banjo virtuoso, excellent; Roger and French, songs and dances, good; Kathryn Martyn, illustrated songs, good; The McCarvers; Sheek Brothers, acrobats, hit. The Loos Brothers, the musical butchers, who played this home last week, have signed with Barlow's Minstrels and they will join that company Dec. 1.—ELITE (Chas. Berkell, mgr., Monday rehearsal 11).—Tulsa, change artist, good; Bobby Rankin, comedy musical act, good; The Lees, cabinet act, good; Joe Whitehead and

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO, ILL.

By FRANK WIESBERG.

VARIETY'S Chicago Office,

79 S. Clark Street.

MAJESTIC (Lyman B. Glover, mgr., Monday rehearsal 9).—Novelty rules this week. We have seen many handcut manipulators during the last few years but none approaching Houdini, who heads the bill this week and is a great drawing card. The Zingari Troupe please greatly. Frank Gardner and Lottie Vincent in "Widow's Quest," well received. Edward Clark and the "Winning Widows" make their first appearance here. It is a neat "girl act." The Basque Quartet in operatic selections won merited favor. Mme. Rens and her dancing horse gave an interesting and refined performance. Mayme Remington and her four "Buster Brownies" have an excellent specialty. Relief Brothers are novelty dancers, and Ida O'Day is pleasing in banjo and vocal selections. The Four Blancos provoked laughter. Hawley and Leslie pleased with singing and dancing.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle, Monday rehearsal 9).—May Boley and "Polity Circle" have the same diverting act seen at the Majestic some time ago. Hickey and Nelson are absurdly amusing in "Twisted and Tangled." The Manhattan Comedy Four have splendid voices that blend harmoniously. Their selections were appreciated and the comedy created laughter. The Lucania Trio show some daring acrobatic feats and Ziska and King returned with their entertaining comedy and magic. The bill also Violet Dale, O'Kabe Jap Troupe, Alice Lewis, Wahlund and Tekla Trio, Black and Jones, Pan-America Four, Zanfretta and Mansfield and Norman Martin.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle).—The array of artists consists of Wilfred Clarke and company, Hyman and McIntyre, the Provenances, Vernon, Manning's Entertainers, Lillian Shaw, Hickman Brothers, Paul Barnes, Ernie and Honegger, Cassad and De Verne, Lillian Ashley, Douglas and Douglas and Ratto Brothers.

NOTES.—Helen Fredericks has recovered from her severe illness and left for Lakewood, N. J., where she will rest for several weeks, after which she will resume her interrupted booking.—Florence Reed, the daughter of the late Roland Reed, who appeared at Proctor's last season, is now leading woman with the company at the Chicago Opera House. The stock company at the Chicago Opera House has now firmly established itself that there is no possibility of the house returning to vaudeville in the near future.—The Majestic Musical Four played at the Valentine Theatre, last week. The "Miss New York, Jr." company, in which they are featured, laid off last week.—Mrs. Fred M. Barnes, accompanied by her mother, daughter and maid, left for a two months tour of Europe. They will visit the principal capitals before returning.—Two vaudeville performances were given at Orchestra Hall for the benefit of the crippled children of Chicago, under the stage direction of Kerry C. Meagher. Four thousand seven hundred dollars were cleared. Those who volunteered were Walter C. Kelly, O'Kara James and Wonders, Weston Sisters and several others playing here.—Albert Campbell, formerly manager of the LaSalle Theatre, has his eyes on the New Theatre in Van Buren street, and if the terms are agreed upon we will probably have a music hall that promises to be original along the lines planned by Mr. Campbell. The New Theatre has not proved a successful venture in an endowed playhouse and the thirty-five stockholders who are financially interested in it are beginning to feel the disadvantages of losing money. A dramatic stock company is now holding forth there.—The Bijou Theatre at Racine, Wis., the newest addition to the Jones-O'Brien circuit, opens Christmas week.—Walter F. Keefe brought with

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the Grieron Sisters, big hit.—ORPHEON (Oscar Raphael, mgr., Monday rehearsal 11).—Jas. H. O'Neill and company, farce comedy, hit; Buff and Raynol company, refined comedy trio, good; Vice and Viola, comedy sketch, excellent; La Meta, character dancer, good.—NOTES.—The May Howard Burlesque company will open the Orpheon for a run of eight weeks. New specialties will be introduced in conjunction with the burlesque company. An orchestra of six pieces will also be at this house from next season. This house has two galleries, and a seating capacity of 1,400. The prices now are 10, 15, 25 and 50 cents. LEE B. GRABBE.

DETROIT, MICH.

TEMPLE (J. H. Moore, mgr., Monday rehearsal 10).—John C. Rice and Sally Cohen present their new sketch "All the World Loves a Lover." The big feature this week is Dan Sherman, Mabel De Forest and company in "A Jay Circus," first time here. Mr. and Mrs. Adelman, in xylophone solos and duets are first class. Burke and Dempsey worked to good effect. Lucy and Lucier in "The Fool's Errand" were a good opening number. The Dixie Serenaders were appreciated. Geo. Wilson, the monologue comedian, who has been heard here on several occasions, never fails to take numerous encores. The Great Kaufman Troupe of Cyclists are the best seen at this house this season.—CRYSTAL (Jno W. Nash, mgr., Monday rehearsal 11).—The bill this week is headed by O'Neill's Majestic Minstrels, introducing singing and dancing in good old minstrel style and pleased. Budd and Wayne, acrobatic song and dance artists, pleased; Mae Melbane, songs, well rendered; Mile. Brachard on the revolving globe, clever; Richards, juggling feats, did well, and Anson Schirhart sang illustrated songs. Good crowds have been the rule at this house.—GAYETY (Harry Hedges, mgr.).—Rose Sydel's "London Belles" opened Sunday to a big crowd, presenting "The Prince of Petticoats" in two acts.—AVENUE (J. Campbell, mgr.).—John Grieves' "Parisian Belles," a company of clever entertainers, are the attraction at the Avenue this week. LEO LESTER.

DULUTH, MINN.

METROPOLITAN (W. H. Longstreet, mgr.).—Campbell's "Nightingales." There is not much comedy but the musical numbers are catchy and are sung by a capable chorus.—BIJOU (Joe Matland, mgr., Monday rehearsal 2).—The Three Potters, gymnasts, big hit; Byrnie Kenyon Four, rural comedy, pleased; Gordon, Vidoec and Flinn in comedy sketch, fair; Claire Maynard, soprano, fair; Kipp and Kipp, jugglers, fine; Geo. F. Armstrong, eccentric comedian, good; Jack O'Toole, illustrated songs, good. HARRY.

ELMIRA, N. Y.

FAMILY (G. W. Middleton, mgr., Monday rehearsal 10).—Whitely, ventriloquist, excellent; Mattie Vickers, ordinary; Turner, Curtis and company in "The Lady and the Tout," good; Stevens and Keeley, too much profanity; Tempest and Sun-

shine, song and dance, clever; Tom Lancaster, songs, good.—RIALTO (F. W. McConnell, mgr., Monday rehearsal 1:30).—Allen and Keeley, Felmier Sisters, Fox and Carber, Jean Beauregar, May Nelson and Pearl Davis constituted a strong bill. J. M. BEERS.

ERIE, PA.

MAJESTIC (Frank M. Clark, mgr.).—No one featured but LeMaire and LeMaire in their He-brow comedy act and Sydney Grant with a monologue out of the ordinary took all the honors. Funny Hayes, very good; Zay Holland, songs and violin, pleased; Shorty and Lillian Dewitt, satisfactory; Edna Luby, impersonator, clever; Kelly and Reno, acrobats, good, and Horasky, Bergere and company have a funny sketch. L. T. BERLINER.

FRESNO, CAL.

Bert C. Donnellan, manager, NOVELTY THEATRE has installed stock for an experiment. There is now no vaudeville house here. San Jose will have a new house opened about 19. It will be on the Empire circuit. Dick Flournoy, resident manager. BOB.

GLOVERSVILLE, N. Y.

FAMILY (Fred de Bondy, res. mgr., Monday rehearsal 10).—J. Francis Dooley and Florence Bergere, good; Trainor and Dale, clever; "The Organist's Dream," very uninteresting; Gallagher and Mack, good comedy; Berry and Date, fine bicycle act.

INDIANAPOLIS, IND.

GRAND (Shafer Ziegler, mgr.).—The best vaudeville bill of the season. Grace Van Studdford, headliner. Paul Spadoni, the European juggler and strong man, top-notch attraction. Nita Allen and company in Will Cross's "Car Two, Stateroom One," scored a distinct hit. McWaters, Tyson and company in their bright mixture of song, dance, magic and farce were immense favorites. Billy Van, the minstrel comedian; Carlin and Otto, the German funmakers; the Camille Comedy Trio, in a comedy gymnastic specialty, and Myles McCarthy and company in the one-act play, "A Race To The Dream," all came in for favorable attention.—EMPIRE (Chas. Zimmerman, mgr.).—The "Merry Maidens" company held the boards at this theatre for the week and pleased the patrons. The dancing of Patti Carney was about the best feature of the bill. Few performers in burlesque more talented than she. George Johnson and Gene Burke made the comedy hit of the show.—GAYETY (Edward Shayne, mgr.).—The Night Owls Beauty Show was the attraction for the first half of the week here. The two burlettas were enjoyable and the vaudeville olio up to the average. Frank Harcourt, monologist; Howell and Emerson, in a sketch, and the Connolly Sisters, singers, scored. LOUIS WESLEY.

JACKSON, MICH.

BIJOU (E. J. Cox, mgr.).—Tyler and James, operatic duo, good; Carl McCullough, impersonator, clever; Swain and Powers in "My Uncle's Visit," pleased; Florence Fitch, songs, went well, and Olney and Cunningham were entertaining in their sketch "Jit Jitsu." E. A. WERNER.

JOLIET, ILL.

GRAND (L. M. Golberg, mgr., Monday rehearsal 2).—Stephen Fitzpatrick and company, enthusiastically received; The Delvines, clever; Gardner and Revere, good, and the Seven Webers, marvellous; Howison, whistling, good; Edward Brown, pleases with handstands. A. J. STEVENS.

KALAMAZOO, MICH.

BIJOU (Harry W. Crull, mgr.).—Irma Wikoff and company, pleased; Mack and Held, clever and well received; Carlisle and Marlowe, liberal applause; Floyd Mack, comedy acrobat, fine.

LA FAYETTE, IND.

FAMILY (David Maurice, mgr.).—Campbell and Brady, club juggling and dancing, very good; Laura McDowell, illustrated songs; Morgan and McGarry, refined singing; Felix Rice! Pope and dog, educated canine, good. GEORGE WHEELER.

MILWAUKEE, WIS.

STAR (F. Trotman, mgr.).—Sam Devere's Own Company, headed by Andy Lewis, Chas. Shrode and Geo. McFarland, present a two-act farce. It was well received and amusing.—GRAND (W. W. Grogg, mgr.).—La Tour Sisters, song and dance, good; Reonable Leins, cartoonist, clever; Rentfrow and Jansen, sketch, "The Second Mr. Fiddle," well received; Vardaman, hit; Hyde, Heath and Welsh, comedy, good.—CRYSTAL (P. B. Winter, mgr.).—The house will be dark part of the week, due to the death of the manager's wife, which occurred Monday night. The bill consisted of Claude M. Rodeo, comedy wire walker, good; Miss Edith Dombly and company, dramatic sketch, "His Last Chance," fair; Innes and Ryan, singing and talking, hit; Berry and Berry, musical, hit. B. H. BENDER.

MINNEAPOLIS, MINN.

ORPHEUM (Martin Beck, gen. mgr., Sunday rehearsal 10:30).—Henry Lee, impersonator, excellent; Clifton Crawford, greatest success in monologue the house has seen; Marco Twins, roughhouse comedy, go big; Les Arthos, hand-to-hand balancing, good; Austin Walsh, "Seeling New York," act too far from Manhattan; Hennings, Lewis and Hennings, condensed musical comedy, vast improvement over two years ago; Tom Fortune and Josephine Davis, good singing act. CHAPIN.

MUNCIE, IND.

STAR.—Edwards and Healy, singing and talking act, fair; Ida Howell, comedienne and songstress, fair; Gladstone Sisters, acrobatic dancers and singers, very fine and received good applause; Frank Gray, illustrated songs, good; Mrs. R. A. Boellike, novelty, "Cleo," formation of woman out of wood, plaster and cloth, good. GEO. FIFER.

MONTREAL, CAN.

READSCOPE, Malsonneuve Town Hall (Al E. Read, mgr.).—Clever vaudeville featuring Al E. Read in comedy and songs.—THEATRE ROYAL (H. C. Egerton, mgr., Monday rehearsal 10).—Fisher's "Champagne Girls" made it pleasant. This is the strongest company seen here yet. In the cast are clever entertainers.—SOHMER PARK (Lavigne & Lajole, mgrs.).—Good crowds and entertaining vaudeville. AL M. PRENTISS.

NEW BEDFORD, MASS.

HATHAWAY'S (T. B. Baylies, mgr.).—Sallera, mindreader, big hit; Gracie Emmett and company, popular as ever in "Mrs. Murphy's Second Husband"; Tom and Edith Almond, good novelty act; The Kemps, colored, singing and dancing, find favor. Miss Kemp was unfortunate in dislocating her knee-cap during her dance in the first performance. St. Onge Brothers, exceptionally good trick cyclists; Miss Radin's dogs, fair; Frederika Raymond, soprano, ordinary. KNOL.

NEW HAVEN, CONN.

POLI'S (S. Z. Poli, prop.; F. J. Windisch, res. mgr., Rehearsal 10).—The Sleds in "The Mysterious Hotel," mystified and entertained. Sam Elton and his funny manoeuvres caught on and made an immense hit. "The Sunny South" went big, particularly the dancing specialties in finale. Lynn and Faye, a dainty duo, sang well and danced better. Golden and Hughes in blackface act were monotonous. Johnson and Hardy, with some new singing specialties, were enjoyed, while Wm. C. Wood, Harry A. Ellis, Jack Hamilton and Wm. McDonald did a quartet turn which entertained.—NEW HAVEN.—Stephens Landseer's dogs, assist materially in making "The Way of the Transgressor" a very acceptable offering. E. J. TODD.

PASSAIC, N. J.

L'ASSAIC FAMILY (I. A. Miller, mgr.).—Osborne and Wallace, travesty artists, poor; Green and Lester, singers and dancers, fair; The Heilgers in "The Haunted Cabinet," fair; Countess Olga Rossi, fair; Flora Browning and company, poor; Wilbur Hill, very good; Rita Curtis, violinist, good; Orville and Frank, acrobats, were the hit of the bill. DEACON.

PIQUA, O.

BIJOU (McCarthy & Ward, mgrs., Monday rehearsal 10:30).—John Murtha, musical and talking act, well received; Herbert B. Chelsey and company, "The Third Generation," very good, well received; Louis Aldrich, recitals, very fair; Francis Shenault, illustrated songs, well received; Waller and Magill were the feature of this week's bill and made a big hit; Geo. E. Jones and his sheep pleased. SAM B. H.

READING, PA.

ORPHEUM (Frank Hill, mgr.).—Henri French, headliner, enthusiastically received; Eva Westcott and company in a sketch were only fairly well received, the sketch being too long drawn out; Searl and Violet Allen company in "The Travelling Man," very clever; Eckert and Berg, pleased; Whistling Tom Brown made good; American Comedy Four and Pongo and Leo fill out a fairly good bill.—BIJOU (Brownell & Updegraff, mgrs.).—12-14: Al Reeves' company pleased. 15-17: Manchester's "Crackerjacks." KELLY.

SAGINAW, MICH.

JEFFERS' (Chester S. Sargent, res. mgr., Monday rehearsal 11).—Mr. and Mrs. Gottlieb and company head the bill as the "goode" in a rural comedy sketch, "Government Bonds." The action takes place in a New England kitchen and the characters are realistic. Latoy Brothers, comedy acrobats, did good work. Merritt Sisters, singers, buck and acrobatic dancers, are hard workers. Hy. Greenway, really funny in his comedy juggling; Robert Whittier and company, a great comedy success; Alf. Holt was a favorite and pleased with his mimic monologue. NENNO.

SALT LAKE CITY, UTAH.

ORPHEUM (W. L. Jennings, res. mgr., Monday rehearsal 10).—Week 4: Hit made by Zell Vernon company in pantomime. The Three Roses, musical, close second; Adaml and Taylor, minstrels, liked; Preston Kendall, protean drama, showed remarkable versatility; Mexias' poodle amused; Woods and Woods, wire, clever. RUFUS D. JOHNSON.

SAN ANTONIO, TEX.

MAJESTIC (T. W. Multaly, mgr.).—Charles Ledeagar, bounding rope, good; Dollie Wells, cartoonist, quick worker and pleased; Toney Ryder's Monkeys, good; Apollo Quartet, good voices and big hit; Wells Brothers, musical, a novelty act and went big; Three Madcaps, acrobatic dancers, good. CAL. COHEN.

SCHENECTADY, N. Y.

MOHAWK (Jos. Weber, mgr., Monday rehearsal 10).—Marselles, clever contortionist; Goldsmith and Hopper, comedy musicians, good; Holcomb, Curtis and song duo, good; "The New Teacher," pleased; Tom Brantford, comedian, fair; Charlotte Parry in "The Comstock Mystery," very good; Collins and Brown, German comedians, fair; Four Castling Dumbars, acrobats of high order. MARTEL.

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NOVEMBER 17, 1906.

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SCRANTON, PA.

STAR (J. Oppenheimer, mgr.).—Fay Foster com-
pany here this week.—FAMILY (H. H. Smith,
mgr., Monday rehearsal 10:30).—The Alarcons,
fair; Solomon H. good; H. V. Fitzgerald, great;
Frank McKish, fine; Belle Stone, good; C. Bow-
ser; Nadine Winston, hit of the week.—NOTE.
—S. Z. Poli here 13 and 14 looking after his
new theatre, which will be ready in a few weeks
for business.

SHAMOKIN, PA.

FAMILY (W. D. Nelids, mgr., Monday re-
hearsal 10).—12-14, Crotty Trio, singers and
dancers, good; Frank Odell and Rose Kinley,
comedy act, good; Jack Stockton, tramp comedian,
ordinary; Louise Allen Collier and company,
comedy act, good; Harry T. Green, illustrated
songs; Alvia Crox Seabrooke, singer, good. MILLER.

TORONTO, ONT.

SHEA'S (J. Shea, mgr., Monday rehearsal 10).
—Mr. and Mrs. Gardner Crane were the feature
of a good bill and their sketch, "Everybody's
Up," is a good one. Dan Burke with his "School
Girls," good. Geo. W. Day has a lot of new
stories and songs. The Four Nightingales, splendid
acrobats. Beary's animals, clever. A good violin-
ist is Mabelle Adams. Monroe and Wesley
sang and danced well.—STAR (F. W. Stair,
mgr.).—"The Star Show Girls" are fair. The
best feature was a military drill. Next: "Cham-
pagne Girls." HARTLEY.

WASHINGTON, D. C.

NEW LYCEUM (Eugene Kernan, mgr.).—"Brigadiers" the attraction. Caused many
laughs. Several good musical numbers introduced
with a handsome chorus. Jack Sidmont, Barney
Williams and Tim Henley play well. Olio is up
to the average. Next: "Jolly Girls."—Note.
—A new five-cent theatre has opened here.
W. H. BOWMAN.

WINNIPEG, MAN.

DOMINION (D. Douglas, mgr., Monday rehar-
sal 10).—Week 5: The Vander-Koon, clever con-
juring; Kates Brothers, acrobats, good; Little
Primrose, big; Will Sheridan, minstrel, well re-
ceived; Eugene Barker, soprano, good; Musical
Byrons, clever.—BIJOU (Nash and Burrows,
mgrs., Monday rehearsal 3).—Lorraine and
Howell, good; Contino and Lawrence, upside down
dancers, good; Potter and Harris, good; Rogers
and Mackintosh, hit; Cooke and Rother, held
over, tremendous hit; Will Vidoec, comedian,
good.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—The
business with which this house is being favored
makes it necessary to put the S. R. O. sign out
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the Three Olivers, musical virtuosos, good.—STAR (J. C. Van Rooy, mgr.).—Week 11: "Broadway Gaiety Girls." The burlesque, "The Land of Promise," is full of horseplay and slapstick, but the comedians use the material so that it produces rounds of applause. John Weber in

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VOL. IV., NO. 11.

NOVEMBER 24, 1905.

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Edgar M. Miller N. Y.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

RYAN AND ANDERSON TOGETHER.

Cincinnati, Nov. 23.

Representatives of the Anderson-Ziegler Syndicate and the Olympic Theatre Company met yesterday at the Cincinnati Trust Company, agreeing to pool their Cincinnati theatres in a holding company, under which a pooling arrangement will be made, both companies becoming interested in the other's property here.

This will end the vaudeville war which has been going on in this city between the Anderson-Ziegler Columbia Theatre and John J. Ryan's (Olympic Theatre Co.) Olympic. The Olympic will continue for vaudeville for the remainder of this season, according to the present plans. Next season a stock company may be installed.

The details of the new combine were left for a future conference.

The Olympic Theatre has been receiving its weekly vaudeville bills through the office of William Morris in New York City, where W. S. Cleveland acted as Mr. Ryan's representative; also booking in conjunction the Lyric Theatre in Cleveland and the Majestic in Erie, Pa., other Ryan houses.

No information is now obtainable as to what effect the deal will have on the remainder of the Ryan houses. It is presumed here that the announced intention of Ryan to open a theatre in Indianapolis against the Anderson house in that city precipitated the amalgamation.

As the bookings for the Anderson houses are received either directly or indirectly through the Keith Office in New York the arrangements for the Olympic and other of the Ryan houses, if they are included, will be changed about to receive acts from that office likewise.

Max C. Anderson arrived here from New York last Monday to attend a meeting of the company. A conference was held Tuesday between Messrs. Anderson, H. M. Ziegler, Rud. K. Hynicka and George B. Cox and gave rise to several rumors, the most important of which was that negotiations were on for the purchase of the Olympic Theatre by the Columbia Theatre people. John J. Ryan was in Chicago at the time consulting with John W. Considine.

INTERNATIONAL CO. HAS MEETING.

Chicago, Nov. 23.

A meeting of the International Theatrical Company was held here Tuesday. John W. Considine was re-elected president; Chris O. Brown, vice-president; Wm. J. O'Brien, treasurer; Frank Duester, secretary.

Mr. Brown is now financially interested in the company, having become a stockholder. He was chairman at the meeting.

Messrs. Sullivan and Considine, who came on from New York to be present, left for Seattle the same night.

ABACCO DIES AT SEA.

A wireless message via Norfolk was received in New York Wednesday bearing news of the death of Joseph Abacco, of the Abacco Brothers, comedy acrobats en route by steamer to Cuba. Abacco sailed Tuesday with a show which was booked to play the principal cities of Cuba, but one day out was stricken with pneumonia and succumbed within a short time. He was buried at sea. The Abacco team was formerly known as Fyne and Dandy.

"WILL BUY; NO COMPROMISE," SAYS PRESIDENT BUTLER.

THE PRESIDENT OF THE WESTERN BURLESQUE WHEEL IN AN EXCLUSIVE INTERVIEW WITH VARIETY DISCLAIMS ANY INTENTION OF COMPROMISING WITH THE OPPOSITION.

In an interview with a Variety representative, James J. Butler, president of the Empire Circuit (Western Wheel of Burlesque), set forth this week in the offices of the circuit the terms upon which his corporation is willing to put an end to the burlesque war. Mr. Butler was most emphatic in his denunciation of what he termed the unfair methods employed by Eastern Wheel men in advancing the impression in the papers that the Empire Circuit was the initial mover in an effort to bring about an amalgamation, and stated plainly that the Empire Circuit would not now nor at any future time consider for a moment any so-called "working agreement" involving an amalgamation upon the basis of a division of time, shows, houses or routing, but would be willing to buy the opposition out.

"When the Columbia Amusement Company will show us a schedule of their assets and liabilities we are perfectly willing," Mr. Butler said, "to consider officially the proposition of buying it out, paying for the properties either in stock of our corporation or taking title to its holdings upon a cash basis. But any proposition that the other side may advance for our consideration, suggesting a compromise, will under no circumstances receive official consideration by our directors."

Mr. Butler made this statement in explanation of the amalgamation talk that preceded the quarterly meeting of the Empire directors in Cincinnati two weeks ago:

"Lawrence Weber and Harry Martell had had some conversation concerning merger possibilities just before the meeting and Mr. Weber suggested as a basis of compromise that the Columbia Amusement Company (Eastern Wheel) immediately eliminate Cleveland, Buffalo, Indianapolis, Detroit, Kansas City and Albany from its route sheet, and several other cities as soon as the Columbia Company's obligations had been fulfilled in each individual case. Proposed building operations of the Eastern Wheel in Washington and Toronto were to be called off. We were to take all the Eastern Wheel shows into the circuit as our end of the bargain, and to make provision in the reorganized,

combined circuit for the houses owned by the Columbia Amusement Company.

"Mr. Martell placed this proposition before me personally previous to the meeting, and I as chairman of the board refused absolutely to having it put before the directors.

"It will thus become obvious to any one that all overtures looking to a consideration of compromise were made by the Eastern Wheel. The heads of that organization were able to make it appear in the newspaper discussion of the matter that the negotiations were opened by the Empire Circuit, having in mind doubtless the possibility of booming their stock by creating the impression that the Empire Circuit had been frightened into seeking an end of the war.

"Nothing is further from our intentions. We do not seek a compromise. We will extend our burlesque theatre holdings wherever possible, and if the Columbia Amusement Company offers us good investments we will gladly consider them, but the offer must be placed in black and white. We have wasted already too much time in the consideration of their propositions with strings attached."

The Empire's president declared that in the event of the Columbia Amusement Company selling out to the opposition ample provision would be made by the Westerners for the owners of Eastern Wheel shows.

"All of the so-called 'outsiders' of the Wheel would receive the full value of their holdings," he said. "Whoever of these men could not be placed in the Wheel," he said, "we would be willing to buy out, making payment, possibly in dividend-bearing stock, and giving the manager a business position with the organization that would carry a satisfactory salary with it.

"Please make it plain," concluded Mr. Butler, "that the Empire Circuit will not consider any working agreement, division of territory or any other compromise scheme involving a partnership under which the Columbia Amusement Company will hold any or all of its shows or houses and be associated with us in the burlesque business.

"A year and a half ago some such arrangement might have been possible, but the possibility has now gone for ever."

BURLESQUE MERGER SIZZLING.

The variety talk for the past week has all centred upon the likelihood of the two opposition burlesque wheels coming together. The leading members of the Empire Circuit (Western Wheel) have been in the city for several days.

An informal meeting was held about last Sunday or Monday between members of the two Wheels and another conference is possible although not probable at this time.

At the meeting held terms were discussed under which an amicable arrangement might be reached, but the meeting adjourned without arriving at any distinct understanding. The situation in the various cities where opposition exists was gone over. In New York it is understood the agreement was that if the two Wheels finally reached the merging point, upon the merger taking effect there would be only four burlesque houses here on the combined circuit.

The present Eastern Wheel theatres, the Murray Hill and Hurtig & Seamon's Music Hall, with the Western Miner houses (Bowery and Eighth Avenue) were to continue, while the London Theatre was to have been converted into a place for the Italian drama.

At present there are six cities on the Eastern Wheel route which have no opposition. They are New Orleans, Birmingham, Reading, Rochester, Springfield and Holyoke, while the other non-opposition cities in prospect, Wilkes-Barre, Hoboken and Columbus, will not be in readiness for opening before next season.

The free cities on the Western Wheel are Duluth, Milwaukee, Minneapolis, St. Paul, Louisville, Scranton and Paterson. All towns on the circuits other than these have opposition houses which would require an adjustment.

HYDE & BEHMAN OFFER PROPOSITION.

As a corollary to the burlesque merger talk it is admitted that Henry Hyde, of Hyde & Behman, has sent to the members of the Empire Circuit a letter setting forth some sort of a suggestion, possibly touching upon an arrangement for the Star and Gaiety theatres.

Just what the nature of the Hyde proposition was is not known, but James J. Butler, president of the Western Wheel, declared it would receive the attention of his association immediately. Mr. Butler added that his company would not accept the proposition advanced by the Brooklyn manager, but rather indicated, more by his manner than by what he said, that a further exchange of letters between Mr. Hyde and the circuit was probable. Mr. Hyde is said to be anxious for a settlement of the burlesque war.

Meanwhile the Empire people have a site for a theatre in Williamsburg in opposition to the Gaiety, the Hyde & Behman house, but building operations will not be started for the present. This would indicate that the Empire people expect something to come of the Hyde negotiations and are holding off until there is some sort of a definite settlement.

MORTON REMAINS IN VAUDEVILLE.

James J. Morton, the monologist, will not join the Weber company as announced. Otis Harlan will play the part which was to have been assigned to Morton in the new piece to be produced on December 21, when Harlan appears with the company for the first time.

Mr. Morton elected to remain in vaudeville, causing the Harlan engagement.

Charles Montrell, the foreign juggler, has been booked to appear here next September.

ORPHEUM'S OPENING DATE.

San Francisco, Nov. 23.

The opening date for the new Orpheum Theatre here is believed to have been set for December 15. The theatre will be in readiness by that time.

MAUDE RAYMOND, THE 26TH.

Under the management of Jack Levy Maude Raymond will appear at the Colonial November 26, playing vaudeville altogether for the remainder of this season.

VARIETY

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Vol. IV.

No. 11.

Frank A. Kenney, the manager, will
probably take charge of Rice's "Girl From
Paris" act.

W. B. Watson has engaged Swan and
Bambard and the Millership Sisters for
next season.

Ben Nathan, the London agent, is ex-
pected over here within a month on some
secret mission.

"The Sunny South" has declined an
offer, made by the Marinelli Agency, to
go to Germany.

Frank Slivers Oakley has been booked
for the London Hippodrome. He will
open in January.

Carroll and Cook play the Union Square
next week for the first Manhattan show-
ing of their new act.

Jennie Jacobs, the London agent, who
has been in New York for a few weeks,
will return home in about ten days.

"Wine, Woman and Song" is said to
have broken eight house records since
the beginning of the burlesque season.

Carmen de Villiers, who was featured

with "The Parisian Belles" as a foreign
beauty, sails for Milan, Italy, to fulfil
engagements.

Robert Martin, secretary of the local
lodge of Elks and at one time holding the
same position in the Grand Lodge, died
last Saturday.

Alice Hollender, a foreign beauty, re-
puted to have a contralto voice of dazzling
purity, is on her way here and will open
in the city December 3.

Hal Davis and Inez Macauley, who are
now on the Majestic circuit in the South,
have a new act in preparation which they
will produce next May.

The Four Melvins are booked to open
at the Berlin Wintergarten January 1 and
may remain on the other side for three
months following that date.

"The Futurity Winner" was in a wreck
on the Lehigh Valley Railroad last Satur-
day night, being unable to play the New
York Theatre on Sunday.

Juliet Winston, formerly the star of
"Schoolboys and Schoolgirls," is playing
alone this week at the Harlem Opera
House, billed as "The Nightingale."

Thomas Marshall, of Marshall and
Lorraine, died at Portage, Wis., Nov. 13.
Mr. Marshall was taken ill in September,
and had to be removed to his home.

Helen Gerard, who has returned from
Cuba, will play Hyde & Behman's on De-
cember 3, having been booked for twenty
weeks from then on by Al Sutherland.

There is a rumor that the Twenty-third
Street Theatre under the management of
Harry Leonhardt holds the record for high
weekly receipts since the theatre opened.

Pauline Hall, supported by the Savoy
Quartet, will show her new act for the
first time in Wilmington, Del., December
17, with the Keith-Proctor time to fol-
low.

The Novelty Theatre at Topeka, Kan.,
has passed into the possession of the Peo-
ple's Amusement Company. S. R. Wells,
formerly of Leavenworth, is the resident
manager.

Ella Bradna and Fred Derrick, with
an equestrian act, last season with the
Barnum & Bailey show, will open at
Hyde & Behman's in January, booked by
Alex. Steiner.

E. A. Shafer, former manager of the
"High School Girls" (Western Wheel), is
now advance agent of M. M. Thiese's
"Wine, Woman and Song," replacing
Joseph J. Barrett.

Frank Mayne is selecting and rehearsing
a company which will shortly go over the
Keith time with "The Third Degree." Mr.
Mayne will play the protean role created
by William Courtleigh.

Ralph Johnstone, the bicyclist, did not
play the Gaiety at Baltimore this week.
Mr. Johnstone was booked, but the allure-
ments of a hunting trip proved too much
and a Jap act took his place.

Jeannette Dupre will present her new
act, "Six Sweethearts," in vaudeville next
month. There was some talk that Miss
Dupree would go to the Coast, but she
decided it was too far from New York.

Mrs. Langtry objected to following R.
G. Knowles on the Colonial bill last
Tuesday. Mr. Williams answered that
she could select any position, but Mr.
Knowles' number would not be changed.

Anton E. Johnson, of the Marinelli
office, resumed his duties this week after
a severe attack of ptomaine poisoning.

Toto Siegrist left for London Wednes-
day last to appear at Agriculture Hall
in that city.

Clara Thorpp, formerly with Neil Bur-
gess, will presently show a new act in
vaudeville under the direction of Jack
Levy. Miss Thorpp recently tried out a
comedy sketch, but gave it up in favor
of a new offering.

Will H. Cohan and Lew Welch, for-
merly of the "Ikey and Abey" company,
tried out a Hebrew dialect act in Har-
lem Sunday night. Fred Irwin offered
them a place in his "Big Show," which
they joined this week at Boston.

Chas. P. Lowe, the xylophone soloist,
was so severely injured by a guard knock-
ing him senseless through quickly closing
the door on a subway train at Ninety-
sixth street one evening last week that
he had to be removed to a hospital.

Ted Reilly, of Reilly and Morgan, played
in whiteface at Pastor's this week for the
first time since their sketch "An Unexpect-
ed Arrival" was put on. Mr. Pastor re-
quested Mr. Reilly to leave the cork off for
a week in order to note the difference.

Spencer Kelly found that the booking
agencies did not rush frantically to his
side in an endeavor to book a sketch he
had to offer, and abandoned the scheme
to accept thirty weeks on the Sullivan-
Considine circuit, beginning December 24.

John Lorenze and Jack Crawford, work-
ing until recently with the "Boston Belles"
under the team name of Crawford and
Manning, have separated, Dan Glinseretti
replacing Manning. The new combination
will continue with the burlesque organ-
ization.

There was presented at the Union
Square Theatre on Thursday afternoon for
a "try-out" a one-act play entitled "Miss
Mary." The piece is by Frank C. Hamil-
ton and the parts were interpreted by
Inez Plummer, Maud Ream Stover and
James Cooley.

In a letter from Madrid M. B. Leavitt
says that he is in Spain for the purpose
of engaging a woman bullfighter for Mex-
ico. He says further: "I will also engage
a number of Spanish artists (women) for
a show that I will send to South America
from London next Spring."

Ida Crispi has engaged Harry Clark, a
former member of "Dolly Dollars," as a
dancing partner in her forthcoming vaude-

ville skit. Miss Crispi is at Atlantic City
this week, but will begin rehearsals upon
her return to town in a few days. She
opens in Keith's, Philadelphia, Novem-
ber 26.

The Princess De Broglie called an usher
at the Orpheum in Brooklyn last Monday
"a little rat," misunderstanding the ap-
plause upon the boy placing a card an-
nouncing Ryan and Richfield as being
intended for her titled self. The house
staff considered the royal outburst quite
disroyal conduct.

Sunday evening witnessed the last
Sabbath concert at the Majestic Theatre,
where Myers & Keller have been putting
in week-end shows. Manager Roland re-
fused Sunday night to permit the white
drop for the motion pictures to be lowered,
claiming that that would constitute a
violation of the law.

Eight circuses are playing at present in
Texas, erecting their canvases in every
burg and tank town available. They are
Barnum & Bailey's, Wallace, Sells & Otto,
Pawnee Bill, the Nickelplate, Robinson and
Hagenbeck. The latter is the only one
of the eight that is meeting with any
measure of financial success—much to
everybody's amazement.

Bessie Wynn, who makes a charming
boy, is playing the Lyric at Cleveland this
week. At the first performance she was
obliged to appear in her street dress, owing
to some delay in baggage. As this is her
first vaudeville experience Miss Wynn was
nervous over the experiment until the
audience reassured her with its applause.

Lillian De Lee, formerly a member
of Brockman, Boyle and Belmont, and
who later played dates hereabouts in a
single act, has been engaged for the new
show which Joe Weber is to put on in
December. Mr. Weber also is said to be in
negotiation with Madeline Marshall, now
a member of the "His Honor the Mayor"
company, for a part in the same piece.

Al Sutherland, the agent, requests it be
made public that he will not go to Europe
before spring, owing to Dr. Orr of the
Toronto Exposition having had to delay
sailing through the recent fire at the To-
ronto grounds. Mr. Sutherland particu-
larly wants to say that even though he
does go abroad his office will not go with
him, but remain open as though he were
present. Since Variety first printed a
note stating the agent would make the
trip he has been deluged with letters from
all over the country until it has grown
worrisome.

There is a vaudeville agent in this city
who has a pernicious habit of informing
pressing creditors "confidentially" that in-
ability to take care of his obligations is
owing to having been "obliged" to make
loans to different members of a large book-
ing agency, not refraining when the oc-
casion seems to demand it from giving
names of the persons who called upon him
for money. While those who know laugh
at the stories, the agent's creditors be-
lieve there is a system of "graft" in vaude-
ville bookings, and there may be stormy
times around the prevaricator's office when
those directly and unpleasantly connected
hear about it.

ALBAUGH THEATRE CLOSES.

Baltimore, Nov. 23.

Exactly two months to the day from the opening of the Albaugh theatre as a vaudeville house under the management of the Irwin-Luescher corporation it closed, that event taking place on Saturday last.

Reports immediately flew about that Frank A. Keeney, the Brooklyn manager, would take hold of the house and continue the vaudeville policy. Mr. Keeney and William Morris, with their attorney, were in the city when the closing took place, but nothing definite came of the visit.

One rumor has been that Mr. Albaugh would install a stock company, but it is pretty certain that Keeney is still after the lease, if he has not already obtained it. The theatre has been dark this week.

The story of the closing is to the effect that Geo. J. McLaughlin, a retired capitalist, of Rochester, N. Y., who was the president of the company and the financial sponsor, shut down on funds at a critical and unsuspected moment, forcing the suspension. It is understood the corporation will be legally dissolved.

Mark A. Luescher, voluntarily and as an individual, paid salaries to all artists playing here last week; also personally guaranteeing, without solicitation, all bills owing to theatrical supply firms for house fittings.

The highest weekly receipts during the vaudeville run were \$3,900 and the lowest \$1,700.

WHITE RATS NET \$1,100.

The benefit of the White Rats given last Sunday at Corse Payton's Lee Avenue Academy in Brooklyn added \$1,100 to the building fund of the order, for which the entertainment had been gotten up.

Mr. Payton, who is a member of the organization, beside donating the theatre complete for the evening, handed R. C. Mudge, the president, a check for \$500 after the show was over.

EVA DAVENPORT CONSIDERING.

That rather stout comedienne Eva Davenport, who was the joy of "The Yankee Consul," seriously considers vaudeville as an abiding place for a monologue she has in mind.

Miss Davenport has not appeared in vaudeville before. She bubbles over with good-nature and should experience no difficulty in winning over the most chilly hearted aggregation of "regulars."

MORRIS PLAYS YOUNGSTOWN.

The Shubert Theatre in Youngstown, O., will have a Morris vaudeville bill next week. It may run one week or more, and it is a possibility that the house will be kept open by Morris for the remainder of the season.

"FOUR LILLIES," BY JACK LEVY.

A female singing four to be the exact duplicate of "That Quartet" in all save sex and setting is the latest act of Jack Levy, the agent. It will be called the "Four Lillies" from the first appearance upon the raising of the curtain.

The Orange Theatre at Orange, N. J., is alternating its weekly bills, playing vaudeville and combinations.

CHANGING TO TWO-A-DAY.

Reports have been freely circulated during the week that commencing on Monday next the Keith-Proctor's Fifth Avenue Theatre and Harlem Opera House would change the policy of continuous vaudeville in each to two shows a day, playing during the customary theatrical hours.

The reports further added that the prices of admission would be reduced. A denial regarding the Opera House was entered by the Keith Office, but the rumor about the Fifth Avenue gained strength owing to an intermission having been given there commencing last Tuesday evening and continuing for the remainder of the week.

At 6:30 on Tuesday night F. F. Proctor dropped in the house, ordering that the audience of a few people be dismissed and an intermission made until 7:15, the doors remaining closed until 7. From a technical vaudeville point of view this waived the right to call the show "continuous."

It is expected that formal announcement will be made in the advertisements tomorrow (Sunday) of the change. Two shows a day are given in Jersey City, where the K.-P. new house opened Monday and have proven successful, the Jersey theatre having been packed at each performance since.

The rumors of the past two weeks that the stock company at the Keith-Proctor East Side 125th street theatre would be moved over to the lately acquired Harlem Opera House of the firm and vaudeville installed at the other house found few believers. Without regard to the question of how much business the Opera House has, can or will do under the K.-P. vaudeville policy, no one for a moment suspects that B. F. Keith would admit defeat in his attempt to oppose Percy Williams through such a move. It is the first instance where Keith has opposed Williams. In Boston the condition is reversed. Should Mr. Keith change the policy of the Harlem Opera House it would be a declaration on his part that he can not profitably fight the Williams shows. The managers booking through the Keith office would not grow elated over such a move. When the master gives up the fight, what might happen to the servants if Mr. Williams decided to play his shows in a few cities where they are located?

TOOK A CHANCE; RECEIVED \$410.

When the engagement was made for Apollo, the strong man, to make his first American appearance last week at the Lafayette in Buffalo as a strengthener for the olio of "The Baltimore Beauties," it was agreed that what was considered the worst night of the week in point of receipts should be selected and he would accept the takings at the box office for the evening as his week's salary.

The management chose Friday evening, and not counting 171 passes which were given out, the cash in the ticket office, amounted to \$410. The extra large attendance was caused through the strong man offering \$100 to anyone in Buffalo who could raise a sack of flour from the stage to the shoulders. Apollo promised to do it himself on Friday if no one accomplished it before that time. No one did, but many tried. Apollo, though, was successful.

POLICE GROWING STRICT.

A general order was sent out by the Police Department last Sunday calling upon precinct commanders to see that the Sunday law was strictly observed in the theatres where concerts were being given.

As a rule, after the managers were informed, "straight" shows composed of singing and talking acts only were given, and no scenery shifted or curtains moved.

Within a week or two it is believed the ministerial association which is agitating the question of Sunday shows will cause the police to draw severe lines on the style of entertainment which may be offered on the Sabbath.

The National Alliance also contributes to the official activity, while the origin of the trouble in New York was the local stage-hands' union pressing the police to act against the Keith-Proctor houses, they having in their employ non-union men back of the curtain.

It is probable that Sunday concerts will hereafter be discontinued at the New York Theatre. All Sunday night bookings have been cancelled, Klaw & Erlanger fearing to risk a violation that will put them in conflict with the authorities.

STRICT SUNDAYS IN BUFFALO.

Buffalo, Nov. 23.

A general observance of the Sunday law has been ordered in this city by the authorities, and it affects all performances, applying especially to the vaudeville and burlesque houses here.

WOODS, NOT WILLIAMS, HAS "HEALER."

Percy G. Williams denied this week that he had engaged Dr. Walford Bodie, the "hypnotic healer," to come over here at a weekly salary of \$1,100, as was reported from London in last week's Variety.

Investigation disclosed that the announcement of Bodie's American engagement had occasioned much surprise among those to whom his coming had been a carefully kept secret.

It may be safely said that, instead of Mr. Williams having the "healer," Al H. Woods is the manager to whom he is engaged, and he will appear around here in February at a much larger salary than was stated. Jennie Jacobs, the London agent, who is now over here, is supposed to have made the arrangements between the manager and the doctor.

RINGLING BROS.' CLOSES.

Jonesboro, Ark., Nov. 23.

The Ringling Bros.' circus closed its season here this week. The last thing Ollie Young, of Ollie Young and Brother, did before leaving town was to term the show a "matrimonial agency." To support the allegation Mr. Young read off the list of marriages which have taken place during the tour.

Ben Mowatt, of the Six Mowatts, is now the husband of May Davenport, the rider; William Colini, of the Four Colinis, married Eleanor Wise, and Orrin Davenport and Victoria Bedini also became one. Mr. Young said he could remember no more on the minute, although quite sure several other nuptial engagements had been made.

The Three Joscarrys return to this country next April.

STOLL'S REPRESENTATIVE EXPLAINS.

Llewellyn Johns, who arrived here last Saturday officially endowed as the American representative for Oswald Stoll, the big English vaudeville manager, explained his mission this week.

Mr. Johns said: "I am over here to seek desirable vaudeville acts for the Moss-Stoll tour in England. That embraces thirty-seven houses on the other side and about fifty weeks of continuous time. I shall make my permanent headquarters in New York City, opening an office here shortly, but shall not confine myself to this town alone in looking over offerings. I shall jump out of town whenever a likely new production is to be made. About every six months I shall return to London for a short stay to prevent myself growing rusty on the conditions over there."

"Singing, dancing and dumb acts are mostly wanted, but we can handle any novelty and I have no particular lines to follow."

Mr. Stoll's representative is a dapper little Englishman, quick of action and speech, giving the impression that he arrives at an immediate decision. Mr. Johns came over here with Mr. Stoll on his recent visit.

THOMPSON MUST GO TO COURT.

The Government officials will not allow Eph Thompson to settle the dispute over the undervaluation of his elephants outside of a courtroom.

As stated in Variety last week, Mr. Thompson had to furnish bonds and a custodian for the beasts through placing their value on the second entry into the country at a less figure than on the first visit.

It was expected that the matter would be adjusted by the animal trainer paying the difference in duty, but the officials seem to be pressing the affair for a judicial determination which may involve a heavier penalty.

At the present time the elephants can not be taken out of the city without a special permit, although having a responsible person acting as custodian.

FORMER VAUDEVILLE FAVORITE DIES.

Atlanta, Ga., Nov. 23.

Emile Victoria, formerly of the "Eight English Girls"; also one of the "Three Rosebuds" and for a time a member of Anna Held's "Mlle. Napoleon," died here this week. Miss Victoria married a physician in Atlanta two years ago and had resided here since.

A pathetic happening at the funeral occurred when Margie Trevor and Bessie Pardue, once Miss Victoria's stage chums, came into town with "The Black Crook" company and, calling at her late residence, found a minister delivering the burial service.

BILLY GASTON BACK.

Billy Gaston, whose matrimonial troubles have been aired in the public prints recently, and his newly wedded wife, Ethel Greene, open at Atlantic City December 3 in a new act. The pair are under the direction of Myers & Keller.

William Murtha, the New Britain, Conn., manager, will shortly have a vaudeville theatre in New England.

LEO CARRILLO'S CARTOON OF THE WEEK



VAUDEVILLE'S "UNCLE TOM"

CAHN & GRANT MEAN BUSINESS.

Edward L. Bloom, general manager for the Cahn & Grant circuit of legitimate theatres, further discussing the proposed invasion of vaudeville by his concern, said:

"I have been quoted as saying that we do not intend fighting any one. That is not true. We are after the Keith people hot foot. They have seen fit to repudiate a written agreement we have with them, by which they shall not place vaudeville in any of our towns, but shall supply us with such vaudeville acts as we may deem necessary. We do not propose to put vaudeville in any of the Poli towns, with whom we are on friendly terms, nor any of the places where William Morris books. Keith and only Keith is the scalp we're scouting for. He will find us quite a different proposition from an ordinary opponent and we propose to demonstrate to him that he can not play fast and loose with us. I guess we can afford to spend as much money in a fight as he can and are not afraid to spend it. All told we shall inaugurate a vaudeville circuit in New England of probably fifty towns and at the end of the current season will enter suit against the Keith people for breach of contract."

The Pichianni Troupe sail for Europe Monday, 26.

FIXTURE AT NEW CIRCLE.

Business has not been altogether satisfactory at the New Circle Theatre at Sixtieth street and Broadway since its reopening a month or so ago, and in an effort to build up the patronage of the house the Empire circuit has shifted the bookings of several shows which were due there in order to make "Wine, Woman and Song" a permanent fixture at the new house for at least four weeks. The Thiese show is playing the Imperial this week. From there they come to one of the Miner houses in Manhattan and go into the Circle December 3 for the run. The four weeks may be extended into twice that length of time.

It was at one time during the week reported that if Sullivan & Kraus wish to rid themselves of the Circle Theatre Sam H. Harris, manager for Geo. M. Cohan, and others will take the house off their hands. Both Messrs. Harris and Cohan have been long desirous of a New York theatre where the pieces written and played by Mr. Cohan may find a permanent home.

CAN'T TEMPT BELLEW.

Kyrle Bellew was recently tendered a very alluring offer for a vaudeville engagement, but stated that he could not even consider it at present.

LUESCHER SELLS "LA DOMINO ROUGE."

The spectacular dancing act known as "La Domino Rouge," owned by Mark A. Luescher and in which as "The Girl in the Red Mask," his wife, La Belle Daizy, became famous on both sides of the ocean, has been sold to Weber & Rush.

The act is copyrighted and patented in nearly all countries. The sale gives Weber & Rush the exclusive rights of production. The firm will place "La Domino" with their "Bon-Tons" burlesque company when that show plays the Trocadero Theatre in Chicago on December 2. A well-known toe dancer will be given the title part.

Miss Daizy having been engaged as premier for the grand opera season at Hammerstein's Manhattan Opera House, Mr. Luescher had no further use for the act.

ORDERED TO CLEAR LOBBY.

Washington, D. C., Nov. 23.

The management of Chase's Theatre here has been notified that the presence of chairs, tables and lounges in the lobby of the house constitutes a violation of the fire laws and that the office of the building inspector will refuse to certify the house's license until the obstructions have been removed. These orders must be complied with by November 30. The application for license is now pending.

MURPHY LOOKING FOR SITE.

Joseph Murphy, of "Kerry Gow" fame and with the further substantial reputation of "the richest showman in America," is after a Broadway site, between Thirty-fourth and Forty-second streets, for a music hall, to be modelled after the large halls of London.

Mr. Murphy wishes to leave some theatrical monument to his kin and the future. The music hall proposition, attracting all classes of theatregoers, impresses Mr. Murphy as the most sweeping reminder of his career as a Thespian, and a desirable location is the only obstacle.

Incidentally, Mr. Murphy is going to play in vaudeville with two sketches, one a condensed version of the play he made famous, and the other "A Handful of Earth." William L. Lykens will have charge of his bookings; also the music hall, probably—when it is built.

GOING INTO QUEBEC.

The Bennett Canadian Vaudeville Circuit has decided that it will place vaudeville in Quebec before this season ends. Whether a theatre will be built there or one leased or remodelled has not been given out.

KOLLINS SAYS WIFE NEEDS NO AID.

The story printed in Variety two weeks ago that Edna L. Kollins, formerly a whistler in vaudeville over here and the wife of Stuart L. Kollins, of Polk-Kollins and the Carment Sisters, was in destitute circumstances in London, being obliged to appeal for aid, brought an indignant denial from Mr. Kollins, who is playing this week at the Harlem Opera House.

Mr. Kollins made a statement this week in which he said: "The article Variety printed about my wife, Edna L. Kollins, reflected upon me as a husband and a father. I have always taken care of my family. Am perfectly capable and willing to do so. My wife should have had no occasion to apply for assistance. When she was over here last summer I sent her to Saranac Lake for ten or twelve weeks. I had engaged rooms for her at Deming, New Mexico, which had been advised by physicians as the best location for one in her physical condition, but Mrs. Kollins insisted upon returning to England.

"I secured passage for my wife and gave her sufficient money when leaving upon September 17 to have kept her comfortably for at least eight weeks. In order to do this and pay for my wife while at Saranac I was compelled to borrow \$350, which I am now repaying in weekly installments.

"I shall take care of my family; I have never refused to do so. That I want distinctly understood, and why my wife within four weeks after landing in London with from \$100 to \$125 should call for assistance is something I do not understand."

DELAY AT ATLANTA.

Atlanta, Ga., Nov. 23.

Progress in building the new theatre on the Jake Wells circuit here, designed for vaudeville, is moving slowly. Two workmen are now attempting to erect the edifice. Others cannot be engaged owing to racial troubles.

The contractor has been under a penalty of \$200 daily since September 15 for failure to deliver the house as agreed for that date. The money forfeit will probably be waived, the conditions rendering it impossible to proceed rapidly.

This will delay the opening of the Wells vaudeville circuit of five houses for the season. The remainder of the theatres were dependent upon the completion of the theatre here, which will likely not be opened before next fall.

LYKENS SUING MARINELLI.

William L. Lykens claims that he has entered suit against the H. B. Marinelli agency for \$5,000, alleged to be due him as commission on the booking of the Abbie Mitchell act in Europe. Lykens claims that papers have been served at all three of the Marinelli offices, here, London and Paris.

MAKING MYSTERY.

The Japanese playlet which Edward E. Rose is writing for vaudeville will contain incidental music written by Robert Hood Bowers, composer of the "Vanderbilt Cup." A female star who does not wish her name announced for the present will be featured and the act will be under the exclusive management of Henry B. Herts.

TATE PLAYS BOSTON.

Harry Tate finally decided that he and "Fishing" would play Williams' Orpheum Theatre in Boston this week, as per contract. Mr. Tate stated at one time that he would not keep the engagement, but after consulting his attorneys said that "to play is the only honorable thing for me to do."

Had the act not presented itself last Monday in Boston, Mr. Williams would have sued Tate for damages, and upon the ground that the defendant was a foreigner, liable to leave the country, made application for a civil warrant of arrest which in order to vacate Tate would have been required by the court to give bonds.

The forfeiture clause in the contract carried a specified penalty of two weeks salary, amounting in this instance to \$1,500. Bonds for this amount would have had to be given, with as much more in proportion as the court deemed proper, if Williams placed his damages at a higher amount. An attachment would also have been issued against Tate's personal property, including his stage properties, and a further bond would have been required to release it.

MAKING UP A "TUESDAY CLUB."

R. P. Sheedy, P. J. Casey, P. Alonzo, P. H. McNulty, Al Sutherland and William Murtha, a New England manager, have combined together for the purpose of a social club named after Tuesday night. The only object is to visit the several liquor dispensaries along Broadway on that evening each week and take note of the condition of their stock.

The start will be from the corner of Forty-sixth street and Broadway. Conditions permitting, a complete circuit will be made. Prospective members must attest eligibility through a private exhibition, carrying the entire club over the route without forgetting one well-known resort. Each miss counts as a blackball, and three oversights disbar, although the result will not be announced until after the round trip has been finished.

LANGTRY WON'T GO TO HARLEM.

Mrs. Langtry will not appear at Percy Williams' Alhambra Theatre in Harlem. Mr. Williams stated that this week, adding that the English actress will play two weeks instead at the Orpheum in Brooklyn.

Mrs. Langtry was to have played the Harlem house the week of December 10, and Mr. Williams stated that had he not booked Creature's Band for that time at the Alhambra he might have placed the Jersey Lily as per her original route on his circuit.

ONE MORE ASSISTANT FOR MINDIL.

Philip Mindil, general publicity promoter of the Knickerbocker Theatre Building, has added another assistant to his staff. Francis A. Havey, formerly associated with Thomas Cook & Son (Cook's Tours) is the new man. He takes charge of the departments of railroads, steamships, hotels and commerce; while George W. Engles, Mr. Mindil's first assistant, has charge of the departments of dramatic and vaudeville houses and attractions.

The Renard Trio will shortly return home to fill engagements.

WHITE RATS RATIFY.

By a mail vote from all members, containing only two negatives, the White Rats of America have ratified the affiliation terms entered into with the Variety Artists' Federation of England and the International Artisten Loge of Germany.

The V. A. F. has favorably voted upon the agreement and the I. A. L. now remains to be heard from.

The White Rats have a scheme under way to supply acts belonging to it with work when it is reported not more than one week in advance that the following week is open. An arrangement will be made with some local booking office to place the Rats' act on short notice, which will be done whenever possible. There are several details to the scheme yet to be worked out.

WILL STAR MAY TULLY.

After the success made by May Tully in "Stop! Look!! and Listen!!!" at the Twenty-third Street Theatre last week through which she was immediately booked for seventy-two weeks from the Keith Office, it was decided by Matthew White, Jr., the author of Miss Tully's vaudeville sketch, to construct a three-act play in which she will be starred.

Whether the stellar tour will commence before the expiration of her long contracts or after has not been announced. Mr. White, who is dramatic editor of the Frank A. Munsey publications, is possessed of unlimited confidence in Miss Tully's powers and is anxious that the play be produced as soon as completed.

PUBLISHERS READY TO SELL.

With a detail or two arranged satisfactorily the catalogue of the Cooper, Kendis & Paley music publishing concern will pass into the possession of Maurice Shapiro, who will commence operations in the sheet music trade in a few days. Negotiations were on during the early part of the week, and a memo of sale signed by the members of the firm. The consideration was something like \$8,000, with a yearly guarantee for Messrs. Kendis and Paley, who were to go with Shapiro, while Bert Cooper, the other firm member, was to receive a royalty of one-quarter of a cent upon all music sold from the catalogue.

Cooper agreed to take a lump sum for his share, or a guaranteed amount for the first two years. That was where the proceedings halted. Upon the point being adjusted the deal will be consummated.

MYERS PLAYS FOUR-A-DAY.

Henry Myers, who directs the Doric in Yonkers and the Orpheum in Mt. Vernon, has devised a plan under which, with the assistance of the trolley roads, two or three of the acts on the Doric bill may play the week also at the Orpheum.

To those artists residing in New York the Mt. Vernon stop-over on the Suburban circuit at night will mean no inconvenience. The additional financial consideration is supposed to cover all other grounds.

The suit brought against Al Mayer, the agent, for \$200 by B. A. Myers was adjourned this week when called in court for trial.

WESTERN SHOWS CHANGING MANAGEMENT.

In pursuance of an agreement entered into when Alfred G. Herrington moved his Star Theatre in Scranton from the Eastern into the Western Burlesque Wheel, Thomas W. Dinkins has transferred his interest in the "Baltimore Beauties" company to the Empire circuit, which in turn assigned it to Mr. Herrington. In this double transfer none of the principals of the "Baltimore Beauties" company are affected. They all remain under the direction of Mr. Dinkins.

Under the agreement Dinkins takes over "The High School Girls" company and will use that title for practically the same show that is now known as "The Baltimore Beauties."

Kennedy and Evans, two principal comedians with the old Dinkins piece, will fill the same place in the reorganized show, and Mr. Herrington will put on practically a new offering.

Smith and Champion, lately principals in "The Magic Boot," have given up their vaudeville tour for the present and will become a part of the "Innocent Maids" company.

TAYLOR INTERESTED IN "PARISIAN BELLES."

John Grieves has retired from partnership with F. W. Stair, owner of the Star Theatre, Toronto, in the proprietorship of the "Parisian Belles" Burlesque Company (Western Wheel). Charles E. Taylor, a former road manager for Thomas W. Dinkins' "Baltimore Beauties," has bought Grieves' interest and is now associated with Mr. Stair in the joint ownership of the show. Sawtelle and Sears, Leon Errol and Stella Chatelaine, all former members of the old "Baltimore Belles" company, recently transferred from Mr. Dinkins to Alfred J. Herrington, of Scranton, Pa., have signed with the Stair & Taylor show and will join at the Folly Theatre, Chicago, to-morrow.

Grieves' own story of his retirement is that he was dissatisfied with the policy of his partner.

ARTISTS' ORGANIZATION ELECTS OFFICERS.

Philadelphia, Nov. 23.

The newly organized Philadelphia Vaudeville Artists' Association has elected the following officers: Walter J. Meakin, president; Harry Hamilton, Will O. Howlett and Carl Frehmer, vice-presidents; James Barton, secretary; Fred Alberts, treasurer; Tony Baker, Lawrence Flood and James J. Gildea, trustees; Lawrence F. Sharkey, sergeant-at-arms. The object is to promote the interests of vaudeville entertainers here and it is proposed to apply for affiliation with the American Federation of Labor and the Actors' Union. About eighty members have already been enrolled.

AN UNKNOWN STAR.

The mysterious person who plays the Garrick at Wilmington next week is Goldie Mohr, the widow of Allan Wood. Manager Dockstader of the theatre has offered a reward to the first person correctly guessing her identity, the contest closing Tuesday at noon.

WOMAN IN VARIETY

By ANNA MARBLE

A certain young woman, whose success in vaudeville was achieved in a sketch now old enough to be retired on a pension, came to me the other day for the address of a noted author of one-act plays.

"I don't know his permanent address," I answered, "any dramatic paper will tell you where he is playing."

"No," answered the comedienne. "He must be laying off this week. I can't find anything about his whereabouts, and I'd like to get in touch with him at once."

I wasn't able to help this particular woman in Variety, but the incident set me wondering why vaudeville has no offices to correspond with the play-brokerage concerns headed by Elizabeth Marbury, Alice Kauser and Mrs. De Mille. Here surely is an opportunity for a bright business woman familiar with the field. There are a number of well-conducted offices where sketches go, as it were, "from maker to wearer"—where variety material can be obtained, arranged, staged and produced. The proprietors of these places, however, are not exactly agents, in that they furnish matter got up by writers working for them, and do not represent the great body of "free lances." Moreover, as yet there are no women in this business, and in handling legitimate plays women brokers have shown themselves more successful than men.

Maud Edwards, the English woman ventriloquist, might improve her specialty immensely if she would substitute a pretty, girlish frock for the unbecoming riding habit which she is wearing now. Miss Edwards' bid for favor is made through the fact that her act is an unusual one for a woman, yet she sacrifices feminine appeal by her mannish makeup. If she will but think the matter over I am sure she will agree with me that it would be better to accentuate her sex than to obliterate it. A simple white frock, a pretty wig and a rose in her hair would transform this young person, besides helping her act immeasurably.

I wonder whether we may hope for the return to vaudeville of dainty Winona Winter. Miss Winter is a mighty attractive girl and always seemed to make good with her audiences. Much of her success was due to her girlishness and to her pretty, modest manner on the stage. Winona's doting father, the once-famous tenor, Banks Winter, chaperoned his little daughter very faithfully during her sojourn in vaudeville, and he was always to be seen in the first entrance, watching her with great pride. There is something about little Miss Winter that suggests Julia Sanderson, and I rather fear that she may be lured away into musical comedy for good and all, like many another clever woman in variety.

Tom Nawn and his wife have a loyal member of their company in Charlotte Chappell, who plays the Genii in their skit, "Pat and the Genii." Miss Chappell declares that Mrs. Nawn is not only kind and agreeable, but charming in every respect. Fancy such a tribute from one actress to another, with whom she is in con-

stant association! Miss Chappell has a pleasing presence, and reads her lines intelligently, in a voice of such excellent modulation that her fitness for the legitimate stage is apparent. She declares that she is not a bit stage struck. I supposed that she would aspire to Juliet and Camille; at least, and was surprised to learn that she hopes to leave "the profession" in the not very distant future.

What a lot of successful women in vaudeville have been lost to us during the past few years! First and foremost, of course, there is Elsie Janis, now a star at the head of her own company, and then Cissie Loftus, who won't do imitations (in vaudeville) any more, and Grace Cameron, who is going out in a musical comedy; Rose Stahl, and oh! so many more.

Speaking of the legitimate stage, with all my lament at the number of clever women recruited from variety, I can't help feeling sorry that Clara Morton has never had a really good opportunity to star in musical comedy. It seems to me that so capable and pretty a young woman ought to come into her own under such a management as Charles Dillingham, or Klaw & Erlanger, or the Shuberts. Miss Morton can sing and dance and act, added to which she has the charm of youth, high spirits and magnetism. Why doesn't some manager kidnap her?

Miss Werner, of Greene and Werner, employs her spare time behind the scenes in doing all sorts of sewing and embroidery. She told me the other day of a "bull" that wrought havoc in the china shop of accepted phrasing. The most careful of us say funny things unintentionally sometimes, but this remark of Miss Werner's is among the funniest I have heard. She was sewing a button originally placed on a coat by a tailor. "The tailor must have sewed this button on very carelessly," she said. "This is the fifth time I have had to sew it on myself."

LABOR AGAINST NEW HOUSE.

In conversation with the tradesmen in the immediate vicinity of the new Keith-Proctor Jersey City house which opened Monday of this week it is plainly indicated that there is a strong union sentiment to overcome before the Jersey town will consent to patronize the new venture to any considerable extent.

The newly opened vaudeville house is prettily gotten up and is attractive from entrance to dressing rooms, but Jersey City is a strong union place and the feeling against the enterprise, engendered by the use of non-union material in the building, will for the present militate against its receipts.

During the week a cart decorated with the caption "The Keith-Proctor house is an unfair establishment" has been driven through the streets, and the local unions have carried on their campaign against the new house by means of literature and "stickers." It is said the union people propose billing the town with notices to their fellow members warning them that the K.-P. is blacklisted.

WESTERN NOTES

By FRANK WIESBERG

VARIETY'S Chicago Office,
79 S. Clark St.,
Nov. 23.

Victor Hugo and G. K. Barton, of Cedar Rapids, Ia., were here all week consulting with an architect who is drawing plans for the construction of a new modern vaudeville theatre in that city. The playhouse, it is said, will be completed by February. Three shows a day will be given there.

Mankato, Minn., will have a new vaudeville theatre in a few months. It will be built by Bresslauer & Co., who control the billposting in Minneapolis.

The Trocadero Quartet has left the Murray and Mack company to go in vaudeville. They are playing the Western Vaudeville Association time.

Ziska and King are on their way East from the Orpheum and Hopkins circuits and will play the balance of the season around New York. They received an offer to take charge of an illusion concession at "White City" next summer. They are considering it.

L. N. Scott, manager of the Metropolitan Theatre at St. Paul and Minneapolis, is actively interested in the new Windsor Novelty Vaudeville Theatre at St. Paul. The resort when completed will be unique in style of entertainment, and according to Manager Smith B. Hall a zoological garden with a large collection of animals will be one of the features. Mr. Scott was in Chicago arranging the booking of acts through the Amusement Booking Association.

Manager Sodini of the Industrial Theatre, Moline, Ill., was operated on successfully for appendicitis. Will be able to leave the hospital in about two weeks.

Toots Rogers has secured the lease of the Empire Theatre, St. Paul, Minn., and will change the policy from burlesque to vaudeville.

"Miss New York Jr." played to the largest business of the season at the Folly last week.

Since vaudeville and moving pictures became prevalent and spread to the smaller cities there is hardly a town of any size in Illinois without that class of entertainment. The newest towns in Illinois to invite vaudeville are Danville, Ill., with the Unique Theatre, under the management of Ed Lucas; Bijou at Streator, under the management of Jack C. Leroy, and Bijou at Kankakee, managed by Mrs. Julia Seybert; the latter opened November 5.

Mrs. Alfred Keley (Mr. and Mrs. Alfred Keley) died at her residence in this city last week after a prolonged illness. She and her husband played here recently in "A Tale of a Turkey" and were about to start on the Interstate circuit when she suddenly became ill and had to be removed to her home.

The New Huntington Theatre at Huntington, Ind., opened Monday. Three days will be devoted to vaudeville, dividing the week with Harter's Opera House, Wabash, Ind.

Walter Stanton is in vaudeville again with his "Giant Rooster" act.

Robert Hillinger, of Hillinger's Garden, contemplates giving vaudeville performances at his resort all winter. The place has undergone considerable improvement since it closed for the summer, and the enclosure is not only complete but an innovation in modern amusements.

The "Black Crook Jr." burlesque company, owned by Viola Sheldon (Mrs. Harry Hastings), is booked solid over the Chamberlain, Harrington and Stair circuits of one-night stands.

Johnnie Carroll was a visitor in the Windy City last week. He stayed two days, then left for Brooklyn, where he contemplates opening a five-cent vaudeville and moving picture theatre.

The Askin-Singer company was incorporated at Springfield, Ill., for the purpose of producing on the road all the pieces presented in the LaSalle Theatre. Mort H. Singer, manager of the LaSalle Theatre, is president of the company; Harry Askin, general manager, and Joseph M. Harris, representing Chas. K. Harris, secretary and treasurer. The first piece to be exploited by the concern will be "The Time, the Place and the Girl," which opens at Joliet, Ill., Christmas Day with Arthur Deagon in the leading part.

Amateur nights are proving drawing cards at the two burlesque theatres, the Trocadero and Folly, almost opposite one another on State street. The former, playing the Eastern Wheel shows, devotes Thursday nights to the occasion, while the latter, having the Western attractions, has set aside Friday for the amateurs.

Most of the acts playing the Gus Sun circuit, which controls about fourteen houses in Ohio and Indiana, book through the Western Vaudeville Association.

The Chicago Lodge of Elks will give a huge stag party at Brook's Casino November 27.

Maude Rockwell, the soprano, is seriously ill at the Columbus Hospital, this city. She was in a critical condition for some time and there was little hope for her recovery. She is now reported to be out of danger.

The New Star Theatre, of Kenosha, Wis., under the management of Kunost & Cliff, had for its opening bill among others Corberry and Stanton, Dan Rohy and Rand and Bryan.

Willard Newell and company are presenting Mr. Newell's sketch "Last Night" on the Sullivan-Considine circuit in the Northwest.

NEW ACTS NEXT WEEK

Albert Chevalier (Reappearance), Colonial.

Maud Raymond (Reappearance), Colonial.

Max Tourbillon Troupe, Hyde & Behman's.

E. E. Rice's "Girl From Paris," Keeney's.
Charles Wayne, Gertrude DeRoche and Company, Pastor's.

Edwin Arden and Company (3).

"Behind Closed Doors."

19 Mins.; Full Stage.

Fifth Avenue.

Edwin Arden wrote "Behind Closed Doors" for his present vaudeville venture and Mr. Arden wrote the center of the stage in it for himself. It is well he did. The story would not bear analysis, yet it interests because Mr. Arden is there. It does not require a microscope to locate an actor from the legitimate ranks when he arrives on the vaudeville stage, and Mr. Arden plays the part of a jilted lover and self-sacrificing friend to the vaudeville goer's taste. Why the playlet has been named "Behind Closed Doors," or why the time is set for Thanksgiving Night, or why Roy Fairchild in his shirt sleeves carries a melancholy expression in a melodramatic vein is not explained during the performance. Ivy Trautman looks girlish, with little to do, and there is a character probably of a servant played, according to the program, by David Thompson which may be humor as a steady gaze failed to discover him for over an instant. The finale is provoking. While the acting of the costless Mr. Fairchild at the opening is aggravating, and almost tends to spoil the effect, the finale where the girl returns to correct an error of her lover in believing her engaged to someone else, giving a weak closing instead of the strong dramatic scene expected, is a mistake which should be rectified. Mr. Arden and his playlet will be enjoyed wherever played.

Sime.

Minnie Seligman and William K. Harcourt.

"A Dakota Widow."

25 Mins.; Full Stage.

Hyde & Behman's.

A great deal of wasted time is taken to tell the farcical story of a mistaken divorce in "The Dakota Widow," written by Grace Livingston Furniss. A wife accidentally in receipt of a letter addressed to her husband reads about "The Widow" in it. You jump to the conclusion that "The Widow" is a horse in the good old thousand-time-told way, but this time it is a coal mine. That is some variation at least. The wife goes to Dakota, secures a divorce, and instead of remaining there returns to tell a bored audience all about it in a series of hackneyed situations and almost the same kind of dialogue, relieved by a servant girl character very well played by Vivian Townsend. Miss Seligman and Mr. Harcourt are both beyond their parts and the piece. The sketch is the comedy idea wrongly directed.

Sime.

Philip Glissando, formerly of Deltorelli and Glissando, will presently put on a new musical and scenic novelty entitled "The Musical Battleship."

NEW ACTS OF THE WEEK

R. G. Knowles.

Monologist.

18 Mins.; One.

Colonial.

There is a distinctiveness about Mr. Knowles that lifts him from the rank and file of the flat average of single male entertainers working in "one." That which wins him repeated encores is his method, rather suggesting the late Dan Daly, without in any way infringing upon the personality or mannerisms of the former comedian. Knowles' professional assets seem to consist of a hoarse voice, an odd comedy method and a makeup that stands between the grotesque and the straight. Wednesday afternoon's audience liked him immensely and demanded encores to the extent of his repertoire of songs and stories.

Rush.

Joe Maxwell and Company (10).

"A Night in a Police Station."

27 Mins.; Full Stage; Close in One.

Keeney's.

It is not easy to figure out how Mr. Maxwell, who is remembered for his firemen's quartet, hopes to make a successful vaudeville act out of this new offering by Edmund Day. At its first showing the sketch ran forty minutes and even after the Monday cutting the running time overstepped the limit. The stage is set to show a police station interior and the first ten or twelve minutes are occupied with dialogue. It is not until a quintet of chorus girls is brought in under arrest for automobile speeding that the real point of the act is shown. It then develops that it is a singing offering. The girls are prettily dressed and have voices of uniform excellence. The singing numbers involving ten people were very well liked, but they should be given place much earlier in the sketch to the exclusion of a great deal of the dialogue and comedy that go before. It is a matter of considerable doubt whether Mr. Maxwell has an idea in his new act that is capable of development by so expensive an organization.

Rush.

Searl and Violet Allen Company (5).

"The Travelling Man."

18 Mins.; Olio; One.

Pastor's.

The two scenes in "The Travelling Man" going from a special drop in the olio showing the Grand Central Station to an interior of a chair car, in "one," gives a sketch with five people in eighteen minutes. It is all conversation excepting the finale, a quartet song and designed for laughs only. Written by Searl Allen the dialogue at times and most of the time is bright. The characters are well drawn, particularly that of a brakeman (William Keller), who persists in informing the two passengers (Mr. and Violet Allen) that the through train does not stop at Yonkers until it becomes really laughable. If the brakeman would read up on the New York Central timetable and learn that the important stations do not jump to Syracuse first; thence to Detroit and back to Buffalo, the burlesque unintentionally conveyed would be escaped. Jimmie Lane as a train newsboy did some

good work and Fred Jackson played a natural colored porter. The program called for "five beautiful girls" in the finale who did not appear. The car looks somewhat lonesome with only two passengers. Some provision should be made to fill the empty seats. Mr. Allen is a "flip drummer" and Miss Allen looks and plays well a lone female passenger not adverse to converse. The setting and the talk, with the naturalness and novelty of a complete sketch in "one," should constitute a desirable offering.

Sime.

The Laurent Trio.

Acrobats.

10 Mins.; Full Stage.

"Thoroughbreds" Co.

Two men and a woman make up the trio, supposed to be foreign. The woman acts as the understander, supporting a huge frame upon which the men do acrobatics and feats of strength. An exhibition of strength is the offering with the paraphernalia for the novelty. It would make a good opening number on any vaudeville bill; in burlesque it is a feature.

Sime.

Russell and Davis.

"The O'Grady's."

Full Stage.

Pastor's.

After fourteen years away from vaudeville, Russell and Davis, or Mr. Russell anyway, return with a sketch almost identical with that lately shown by Tom Nawn, excepting whereas Mr. Nawn gave a roller skating finale, the team at Pastor's have a quiet closing, Miss Davis singing her father (Russell) to sleep after having obtained permission to go to the ball with "the Dutchman." Russell plays an Irishman in a hard, mechanical style, but Miss Davis as the daughter looks well and gives a good performance. The sketch pleased the Pastor audience.

Sime.

OUT OF TOWN

Cecelia Loftus and Company (4).

"The Diamond Express."

18 Min.; Full Stage.

Columbia, Cincinnati.

A full stage is used, set as the entrance to a tunnel on an English railway. Bioscope pictures are employed to show the running of a train. The playlet was written by Cecil Raleigh, having been loaned to Miss Loftus by Charles Frohman. Tom Day (Martin Henry), switchman, is guarding the tracks, when Maggie Lee (Miss Loftus) questions him closely with respect to the safety of the road on that night because her husband is the engineer on the express train carrying a special consignment of diamonds. Mike Harvyan and Jim West ("crooks" of the Continental Boat gang) intend to hold up the express and induce the switchman to partake of whiskey which is drugged. They then throw the switch. Almost immediately preceding the arrival of the train Miss Loftus appears and shoots the villains, preventing the "hold-up" by again forcing the switch back to its proper place. Miss Loftus is exceptionally clever in the character

and it is doubtful whether any artiste has ever been at this theatre who held an audience spellbound as she does. As a melodramatic sketch it should find favor.

Harry Hess.

Thomas Q. Seabrooke.

Monologue.

14 Mins.; One.

Olympic, Cincinnati, O.

Thomas Q. Seabrooke, recently with Pauline Hall, is again appearing single and is one of the two big hits of this week's Olympic bill. Mr. Seabrooke sings two songs; one, "The Bird on Nellie's Hat," is new and was liked. For a short interval several good stories were told that won laughs. The closing song showed Mr. Seabrooke as "Mr. Dooley," having the audience in a hilarious uproar. Mr. Seabrooke's methods are most satisfactory and he merited the reception received. The offering as it is now presented will be very popular. His personal welcome also was most cordial.

Harry Hess.

Charles Bradshaw and Company.

"Am I a Mason?"

25 Mins.; Full Stage.

Keith's, Philadelphia.

As suggested by the title, this sketch is operated along familiar lines, telling of a husband who decides to join a lodge against the wishes of his wife. He returns home and the fear of betraying the lodge secrets, keeping closed the mouth of his partner in crime, furnishes the incidents of supposed comedy. The dialogue is weak, at times silly and all the characters are overacted. Bradshaw is burdened with a lot of rambling talk without rhyme or reason to it. George D. McIntire as the friend, Adeline Matthews the wife, and Blanche Carlisle, a maid, have nothing to work with. The sketch is credited to Frank Buoniau, and even giving credit for the handicap of initial presentation shows nothing that gives hope for its success.

George M. Young.

Bresina.

Comedienne.

8 Mins.; Two.

Orpheum, New Orleans.

Bresina, who recently opened at the Orpheum, Kansas City, is a French comedienne with a handsome stage presence. She sings three songs, all in the mother tongue, displaying chic and grace. The act appeals to an audience of culture and refinement.

O. M. Samuel.

Two Racketts.

"Fitz in Full Dress."

18 Mins.; One.

Family, Pottsville, Pa.

The Two Racketts are "breaking in" "Fitz in Full Dress" at the Family Theatre this week. The act is clean, neat and refined, nicely costumed and exceptionally funny. Miss Rickett is above the average singer and does besides some very clever work. The imitation of Bob Fitzsimmons by Mr. Rackett is to the life. The talk is new, and away from the familiar lines. If good acts in "one" are in demand "Fitz in Full Dress" should be constantly engaged.

Tabb.

Lena LaCouvier closes with the "Gay Masqueraders" to-morrow night.

Shows of the Week - - - By Rush

JERSEY CITY.

Jersey City's old Bijou, transformed with gilt and graduated shades of green paint, opened as a vaudeville theatre Monday. Rehabilitated as a Keith-Procutor house the new institution attracted considerable patronage on its first day. The house is a decidedly attractive one, having been practically rebuilt. The decorative scheme is harmonious and many unusual features, such as a smoking room on every floor, are shown. Even the galleries are so provided. The Keith-Procutor general manager, E. F. Albee, is credited with having laid out the plans. This week's bill is moved over from the Twenty-third Street as far as its headliners are concerned. The "Electric Crickets" and Barrwos and Lancaster are the features. Neither of these acts show any change except that "The Crickets" have their electric letters working with a better regard to the conventions of English spelling than they displayed last week. With these exceptions the bill is newly put together.

Cliff Gordon was billed for the third place, but apparently as an after thought, was placed two moves further down the bill. He has dropped much of his ante-election talk and replaced it with a quantity of topical material that caused the laughs and held interest completely. In his desire to keep his talk up to date Gordon is following the daily newspapers rather too closely. He should seek to keep up the argumentative phase of his talk, for therein lies the value of his characterization of the German politician.

The Sharp Brothers did not appear as per program, the Three Flood Brothers, a grotesque comedy acrobatic act, taking their place. As an opening number they did very well, showing some fast work and fair comedy.

The Mysterious Howards followed with capital "thought transmission." The brothers have their work down "pat." The signals are passed with a speed that equals the swift sallies between Arthur Prince and his dummy, the answers coming at times before the cue speech is finished.

Ray Cox holds to her old mannerisms—a self-congratulatory smile that is not calculated to aid her in gaining the good will of her audiences and certain facial contortions that are not entirely graceful. She uses her old act, with the "Jeff" stories almost unchanged and a new song delivered very much after the Clarice Vance style.

Clifford and Burke employ the ancient comedy device of the "invisible person" to fairly good purpose, but it was the loose dance of the blackface man that won the recall. The Josselyn Trio closed the bill with a well-organized and neatly laid out trapeze posing act in which the contrast of the striking white costumes against the flat black background helped considerably.

HAMMERSTEIN'S.

Everybody in the Victoria audience waited this week to the close of the program, the steadiness of the audience at the end of the show attesting the value of Marino and the drawing quality of his sensational feat with the automobile. The machine is by no means a quiet member of

the cast, the rattle of its chug-chugging helping considerably in working up to the climax. The noise and P. J. Casey's voice were in competition several times, but Casey won out.

One of the most attractive numbers on the bill was the Eight Vassar Girls, a "girl act" showing plenty of tasteful dressing and a good variety of arrangement. The full stage setting was exceedingly pretty and the electrical ballet that closed spectacular. The early part was given over to instrumental numbers of harmonious combinations and well-written scores. The girls look and work well together. An excellent mechanical scheme is used for the electrical part.

Eph Thompson's Elephants have a number of new tricks. The old barber shop material is still used and the somersaulting elephant still serves as the finish, but four or five excellent comedy features have been introduced.

May Ward was best in her second number when the quaint device of throwing the spotlight upon various members of the audience to whom she addressed her song was used. Her last selection shows a rather incongruous dressing. Miss Ward wears an adaptation of the Sis Hopkins garb, the connection of which with the song is not altogether plain. She did very well with her audience.

The Five Majors make up an attractive singing act, but not a little of the comedy is labored. They do well not to force this end of their offering, being contented to let the singing carry it. The uniforms are attractive and the young men a wholesome-looking quintet.

Bissett and Scott open the bill with a short song and dance act in which there is little singing but plenty of good wooden shoe team dancing. Thorne and Carleton have worked up a new opening that goes with a whoop and throughout their curious and laughable act have placed not a little bull's-eye talk.

George Thatcher and Charles M. Ernest with their "Minstrelsy of Now" do very well, and Mosher, Houghton and Mosher, bicyclists, get away nicely at the finish with some good formations.

THE AMERICANS.

"Mixed Pickles" is perhaps as appropriate title as any for the light and flimsy structure that Dave Marion has handed to "The Americans" to work upon. Under any name the offering would be entertaining. Will H. Ward seems to be featured, but the work of keeping the crowd in a happy mood was divided among three or four comedians. Not the least of this quartet was Henry Bergman in a German dialect part that was exceedingly well done. Good team work was shown, the comedians playing into each other's hands for the laughs in excellent style.

Mae Melville and Gladys Clark were attractive at all times and with Olga Roller were chiefly concerned as leaders of the musical numbers. Miss Clark has a particularly agreeable voice for "coon" singing, and toward the middle of the burlesque scored with several selections backed up by a prettily costumed chorus. Miss Melville doubled with Miss Roller in a sister act for the olio and the pair

did nicely, although much of the talk sailed over the heads of the Dewey audience. This talk is bright and pointed, but is not gauged for burlesque appreciation. It would take an audience of quicker perception to catch the points than usually gathers in Fourteenth street.

One of the best numbers in the first piece was a swing song involving four girls. The air is catchy and a bit of burlesque business by the comedians which followed the straight song helped immensely. Will H. Ward uses a bunch of parodies in the opening. Several should be revised, notably the one having to do with Russell Sage. Sage is dead and therefore no longer a good subject for the parodist.

An attractive number involved Miss Roller and a trio of girls with a bit of incidental business that the house liked. The Breakaway Barlow's aerial act moves rather slowly until the close, but it attractively dressed, and Marie Stuart Dodd with violin solos put a first-rate finish to the vaudeville part.

Clark, Higgins and Bergman need only the guiding hand of an experienced coach to place them in a position where they would be in demand for the best of vaudeville time—say such a guiding hand as that of Ned Wayburn. Miss Clark displays a lamentable lack of knowledge of the art of dancing. All three sing well and the dressing of the turn is original and pretty. Jolly Zeb in tramp makeup amused with stories and good parodies.

GAY MASQUERADERS.

Solid entertainment of just the sort burlesque audiences want is furnished by Sam S. Scribner's Gay Masqueraders at the Gaiety this week. James E. Cooper and Dave Conroy seem to have all the honors that go to the comedians. Cooper attains distinction in making his part funny without the aid of grotesque make-up or dialect, furnishing a refreshing variety from the familiar types of burlesque funmakers.

Blossom Seeley in both burlesques as well as in the olio is an important factor. In appearance she makes one of the prettiest and daintiest soubrettes the present burlesque season has shown and in her dances does the work of two girls in keeping her audience interested.

Conroy holds to the Irish dialect throughout, but plays the part in rather a quieter vein than is usually employed. This is characteristic of the whole organization. There is very little of the slapstick, and the festive inflated bladder makes its appearance but once and then only for an instant. The comedy is secured through quiet and original methods.

There is but one costume worn by the chorus in the opening piece, but the burlesque shows two pretty changes and the women principals, with the exception of Miss Seeley and Maybelle Darr, wear tights to advantage. Lucia Cooper looked particularly well in white. The chorus is a decidedly snappy dancing and singing organization of sixteen girls, well chosen for size and shapeliness and possessing an unusually high average of good looks. Eight make up a capital pony ballet.

The one disagreeable feature of the show was Coates and Guindy's "Water-

melon Trust," a dancing and singing colored act with five people—two men and three women. They had some of the "mussiest" talk and business imaginable. There was nothing suggestive in their work but not a little of it was in the worst possible taste, particularly the men fondling the women, who are made up to look white. The comedian is really funny and the objectionable material was entirely unnecessary. He did a curious little dance that stood out as the best thing of the offering.

Blossom and Darr contributed a fast and pleasing "sister" act to the olio, which Charles Farrell opened satisfactorily with character songs. The audience liked the twisted talk of the Coopers, not a little of which seemed to be extem-

KEENEY'S.

Joe Maxwell and company (New Acts) and two other sketches combined to cause the unusual circumstance of a Keeney bill that held the audience until a bit after eleven o'clock.

The DeMuths opened the show in a prettily dressed dancing sketch which went nicely, particularly in the whirlwind work. Some of the talk is rather dull and the slapstick is forced into the proceedings unnecessarily, but neither the man nor the woman spares labor to make the turn go rapidly. They work rather too hard in fact, at times showing the strain of the speed they try to follow.

Charlotte Parry in "The Comstock Mystery" shows several bits of excellent stage arrangement. The protean playlet has strong dramatic value, particularly toward the end, and Miss Parry does decidedly well with all her characters, notably that of the cripple. Two characters—Maggie Casey and Nina, the Swedish servant—are unnecessary to the complete development of the story, but the comedy they supply furnishes a welcome bit of light and shade to an offering that might otherwise be rather heavy. Reginald Parry as the police inquisitor played capably in a quiet vein and Frank Wilbur as his assistant served fairly for mechanical stage purposes.

James and Thomas Kiernan company is the way Thomas Kiernan is billing his act now. There is a new maid in the part, but otherwise it remains unchanged. The sketch has good laughing possibilities, but Mr. Kiernan is inclined to force his comedy efforts at times. The farce gets away from the routine of similar offerings and furnishes a grade of entertainment which finds ready acceptance.

Fanny Rice holds to her old characters and songs with the exception of William Jennings Bryan. The talk here is fairly bright and a quantity of burlesque business with the aid of the orchestra helps not a little in making the act reach a high percentage of enjoyment.

Crowley and Killeen follow pretty familiar lines with their eccentric singing. They open with a parody, tell a number of indifferently entertaining stories and close with burlesque ventriloquism.

James F. MacDonald was better in his songs than when he told stories, and the Hacker-Lester Trio of comedy bicyclists put a capital period to the show.

Shows of the Week - - - By Sime

THE GOLDEN CROOK.

Henry C. Jacobs and John J. Jermon have striven for a meritorious burlesque show in "The Golden Crook," playing at the Murray Hill Theatre this week. The managers have succeeded. On Monday afternoon the largest matinee audience of the season so far saw a good, clean performance, the credit going mostly to the chorus and the numbers.

The company carries seventeen chorus girls, all young, with good looks plentifully distributed and voices that made the show noticeable vocally. They gave the stage a well-filled appearance. If some of the girls in the back lines were moved up it would further help. The chorus is made to work. Even in the olio an act has been arranged with the Yaltos, whirlwind dancers, leading, including all the girls in different costumes representing the seasons. Were the lights used intelligently it would be most effective. The first part, entitled "Mixed and Mixed," is not especially notable for comedy, excepting the Irishman of William Kelly, who plays a great deal after the style of the other one, John T. In a rough way he is humorous. Henry Stewart as a Dutchman is "swamped," but grows better as a Hebrew of the conventional stage type, earning much applause in the olio with parodies and carrying the same character into the burlesque, where a Hebrew joke is given which undoubtedly offends any refined person of that nationality in the audience.

The burlesque is not as strong as it should be, but winds up with an Amazon march of the old school. It requires two "Captains," the Cain Sisters in cotton tights, who have a specialty also. Singing songs make up their olio act. Their selections are not good, neither is the singing.

The best and liveliest number in the show is "The Mayor of the Town," sung by Ed Morton, and in which six of the girls have an opportunity. The third girl to respond should have a song to herself. The white costumes worn in this are extremely becoming.

A misnamed travesty (although a praiseworthy effort) on "The Girl from the Golden West" fills in a few moments in a casual way. At no time do the women principals distinguish themselves.

Ed Morton is a character singer of ability, pleasing greatly upon opening the olio, and Stewart and Desmond through the parodies do well. The Three Musketeers (Dunham-Edwards-Heslin) have a nice singing act, without well thought of comedy, and the Wheelers, with three new comedy tricks for a juggling act, show too much else that is familiar to draw appreciation.

FIFTH AVENUE.

The full show at the Fifth Avenue this week runs nearly four hours. There is plenty of variety to it and the bill works out well.

Edwin Arden (New Acts) is the feature, while the laughing hit in a hard program place is Fred Ray and company in Mr. Ray's laughable travesty. New lines and business have been added, which, with the assistance of Lew Benton's

physical eccentricities, places the piece in the front rank of comedy acts.

Dave Lewis sang songs and delivered his monologue to the amusement of the audience and O'Brien and Buckley also pleased with O'Brien's comedy; not overlooking Miss Buckley's pleasant speaking voice.

World and Kingston made a good-sized hit with the second half of their act, carrying the applause to the encore with the operatic burlesque and dancing finale. Unless there is a special reason for the opening in "one" there is no occasion for that portion. Miss Kingston has a showy dress full of feathers, and she makes three changes. Mr. World sings "All Alone," which is not new by many years.

The Balzers showed acrobatics and Cavanna, a contortionist, on the slack wire tied himself up in inconceivable knots; also giving quite a remarkable exhibition of balancing. Flemen and Miller in an early position had much to contend with, but the applause received was the best indication of what would have been their reception later on. Mr. Miller's voice sounds much better in the large auditorium of the Fifth Avenue and its qualities may be a matter of acoustics.

The Quaker City Quartet is putting forth a first-class singing number, with a blackface comedian of merit and two basses. The opening is prettily set, having a well-painted special drop, and while some of the numbers are a trifle heavy the singing smoothed over that possible objection. Emma Francis with her Arabian youngsters earns several encores, some of which are taken before they are received, and the Mozarts also sufferers from position, have improved the sketch in one or two spots, besides the better appearance of Miss Mozart in a becoming embroidered blue dress at the opening.

Halley and Meehan were an added number, with the "straight" man gaining distinction, both working in blackface, and Zara and Stetson with baton juggling, in which the team work is not varied sufficiently, opened, while Spessard's Bears closed.

PASTOR'S.

Several standard favorites are on the Pastor bill this week. Harry LeClair with an elegant new opera cloak is the extra attraction, without change, and Frank Bush finds an easy audience with his stock of jokes and stories, some few being new.

Searl and Violet Allen and Russell and Davis (New Acts) were in good positions, while Reilly and Morgan in "An Unexpected Arrival" were moved up several numbers on the program after the first show. The audience liked the act immensely. It contains any amount of good material, most of it, especially in the travesty at the close, flying over the Pastor heads. Mr. Reilly plays in whiteface this week, doing very well, and Miss Morgan is a pretty girl with a pleasant singing voice. More of the dialogue in the travesty might be given her.

Violette Villiers and Rose Lee in a "sister" act sang too much. They would be better off with more dancing or less vocal effort. The shorter one is a lively young person and the acrobatic finish

pleased. The second song might be dropped. It is more of a chorus number, which these girls well know.

The Four Gregorys have now an excellent hoop rolling act. One new trick of sending the hoops around and then into a cabinet has not been seen before and it is both pretty and effective. The reddish costumes worn on Tuesday night, while looking well, needed trunks for the men and more looseness for the girl. So long as three boys are used, why not make a comedian of one? The girl is working with sureness, as all are, although there is too much time given to several of the more complicated passing tricks which might induce slips through the length.

Marshall the Mystic amuses with his hat juggling and eccentric comedy, closing with the "egg trick," and Mr. and Mrs. Larry Shaw dance into favor even though the woman wears a baby dress out of proportion to her looks, heightened by a mass of blonde hair not at all becomingly dressed.

The Kiltie Trio of Scotch musicians (father, mother and son) might cling to music only, with possibly one song, dropping the speech, dance and other singing. Reeves and Kenny are dancing and the audience liked it.

Dewey and Thornton (colored) gave a good opening number without the usual breakneck dancing. An oriental or Indian song, properly costumed, was liked, and the girl should lower her singing tone. Her high voice at present is not pleasing. Although using a full stage this week the act can play in "one."

HYDE & BEHMAN'S.

The bill at Hyde & Behman's is somewhat mixed this week, having two acrobatic acts, and owing to Mr. and Mrs. Jean Bregant not appearing, Laura Millard, a soprano, was substituted as the fourth number. Miss Millard sings. Hundreds of other women sing as well. Some are in vaudeville; the rest are waiting their turn.

Minnie Seligman and William K. Harcourt (New Acts) were shifted around after the program was made up, and Lawrence and Harrington were added to it. Their sketch "Installments" has the now customary knockabout dancing finish and the man sings a dreary song on all the advertised breakfast foods and patent medicines.

The Ellis Nowlan Trio, with contortion acrobatics contain two men and a girl. One of the males takes charge of the comedy, with a costume while yet the masculine attire burlesquing the "Princess" dress. The idea is a novel one in comedy dressing. The other man is a good acrobat and the girl a first rate contortionist.

The "Six Sophomore Girls" with Harry Pilcer have the advantage in Pilcer looking the part of a college youth. He dances well, works hard, and were he surrounded by comely young women could make a rattling act of what is now nothing more than his individual efforts cause it to be.

Carson and Willard in a German conversation in front of a special drop start off with parodies, going on to some old Weber & Fields' talk slightly altered and drift-

ing back again to the beginning for a close. The parodies pull them through. Both play Dutchmen. It is difficult to accept them as such. The "gag" about "a bull is a cow's husband" is told. This joke is in the same vaudeville class with "the chicken and the pip."

Harrigan, the juggler, has read the papers and instead of selecting clean subjects picked out the Caruso and Platt incidents for comment during his monologue. A remark about a "tramp in the woods" might sound nice in some places where Harrigan hasn't played lately. His juggling doesn't change.

The Four Casting Dumbars closed with an aerial act showing nothing new excepting a comedian who secures comedy from the bounding net. Thomas and Payne, colored, opened the show, the man doing some good dancing, winding up with a dance on roller skates which pleased.

THOROUGHBREDS.

Whether intentional or no, there is one genuinely funny spot in the "Thoroughbreds." That is when Josie Flynn sings "Crocodile Isle," with the girls doing a Spanish dance with castanets and dressed accordingly. Josie fits the tempo of this "coon" number to suit her dreamy idea of the style in which it should be sung. Miss Flynn can sing, but not ballads. Character songs are her forte. With Blanche Washburn Josie mixes up their selections in the olio. The audience likes the girls. They dress well, and Miss Flynn is an animated young person when she isn't attempting to display a voice that's not there.

There are other points about the show worthy of praise, with some dialogue and business on tap that might be well dispensed with. In the "bootblack" number Harry McAvoy takes liberty with his speech, although it may be in the original manuscript. McAvoy and Robert Cunningham as coal heavers are very good in this, casting aside the amount of slapstick work indulged in.

John F. Burke wrote both pieces, "A Good Run for Your Money" to open and "The Union Men" closing. In the last named quite a deal of laughter is secured. In both pieces, however, a draggy moment or two crops up which could be covered over by the chorus. That part of the show is kept rather busy changing in pretty costumes with lively dances.

No mention of the chorus could be complete without including Blanche Belford. Miss Belford is a good-looking girl in skirts, but she takes up considerable room in the atmosphere, mostly about three feet from the floor. The gallery likes her figure, and there is certainly enough of it. When singing "Linda" it is impossible to see the girls behind her.

A first-class olio is carried, Mlle. La Toska, a contortionist, opening. It is a light number for the position. Douglas and Cunningham fill in acceptably, and Niblo and Reilly pass easily on the dancing. The Laurent Trio (New Acts) closes.

The "Thoroughbreds" is an excellent combination, the show is well put together, and with a few corrections it would rank far up.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

CHICAGO, ILL.

By FRANK WIESBERG.

VARIETY'S Chicago Office, 79 S. Clark Street.

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle. Monday rehearsal 9).—Houdini, in his second and last week, takes up about forty minutes with his clever handcuff exhibition. Margaret Wycherly, according to the clock, opened at 8:15, when late comers were being seated. The Manhattan Comedy Four offer the same combination of singing and comedy that won for them many rounds of applause at the Olympic last week. Harry Tate's "Motoring," showing humorously the tribulations of an automobilist, brought forth constant laughter. Carter DeLafren and Flora Parker have not changed their singing and dancing specialty since they appeared at the Olympic. Edith Telena fully deserves the title of "marvelous soprano." She has excellent methods. Kemp's Tales consist of a canvas screen on which are thrown stereoscopic views of Arizona, a high class act in many colors, showing the characteristics of the Indian tribe in the far West and many picturesque scenes, geographically instructive and interesting. The revival of the woman in depicting the various incidents added to the interest. Berry and Berry are expert instrumentalists and the comedy they intermingle enters properly, making the offering pleasing and entertaining. Alton Lewis attempted too much in imitations. She is dainty and pleasing in songs and made a good impression. Raimund and Good again appear in a travesty on "Zaza," and Harry and May Howard show various styles of dancing. Joe Golden in recitations and Norman Martin in xylophone selections complete the bill.

OLYMPIC (Abel Jacobs, mgr. for Kohl & Castle. Monday rehearsal 9).—All the World Loves a Lover is a splendid vehicle for John C. Rice and Sallie Cohen, whose exquisite talents are displayed to exceptional advantage. The sketch affords solid entertainment. Kiela, Ott Brothers and Nicholson in a high class act in many colors, rounded to several encores. The Four Bionics are amusing and Paul Barnes has new and old material in his monologue, but his method of delivery will in a short time rank him among the best single entertainers. The Basque Quartet, Mne. Renz and her dancing horse are also on the bill this week. "Bicycle Bill" and "The Beautiful" were liked. Cassard and De Verne can improve their musical act with new selections and a little more animation. Hy Greenway is a clever juggler and some of his remarks are bright. Polly and Ethel Hazel take up too much time with dialogue which should be condensed. The Hircorons in vocal and instrumental selections, the Robbers and Childrens and Hennington Brothers, ring gymnasts, appear.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle. Monday rehearsal 9).—Martin Beck's Orpheum Show is the feature, winding up the third and last week in this city. Others on the bill are Juggling Burkes, Ida O'Day, Three Troubadours, Chas. Lane, Shannon and Straw and moving pictures.

STAR (Jas. L. Lederer, mgr. Monday rehearsal 9).—The bill consists of Prince Albene and Miss La Brandy in a mindreading exhibition. Dorothy Danne and Poppies, Stanton and Sandberg, talking comedians, Lazar and Lazar, comedy musical and "Bicycle Bill" and "The Beautiful." Sid J. EUSON'S (Sid J. Euson, mgr.).—Had Weber and Rusb observed the attitude of the interested audience in its frequent demonstrations of appreciation and earnest outburst of enthusiasm during the performance given by "The Dainty Duchess," the first of their attractions to arrive here this season, they would have perceived distinctly that the clamor for wholesome and pure burlesque entertainment is cogent and their commendable endeavor to enhance the quality to a meritorious high standard as exemplified by the show offered this week, is heartily endorsed and supported. The only noticeable defect that has considerable bearing on the otherwise complete and splendid performance is the material which is mostly crude and handled haphazardly at times in contrast to the beauty and elegance for which the show is notable. Some of the most exquisite effects are impaired and lessened in value in the attempt to revert to the low comedy methods usually employed in shows that depend on slapstick to create laughter. The two burlesques "Chile Con Carne" and "The University Girls" are lavishly embellished and the staging of the chorus numbers evinces skill and knowledge of artistic technique on the part of the producer. The comedians should by all means take advantage of every opportunity to uphold the dignity and refinement in the admirable surroundings giving a musical comedy show. The costumes are handsome in design and glitter and sparkle in a profusion of rich colors. The girls are uniformly shapely and good looking. A more prepossessing array has not been seen in burlesque. They do not add much strength to the vocal department, however, and as a result some of the melodious numbers are not so effective as they would be with better voices. The female parts are adequately handled by Gladys Carlyle, Pearl Stevens and Helen May. J. K. Hawley has a good Hebrew dialect and was funny when not boisterous. Harry Keeler was prominent and alert, while George Scanlan in an Irish part acted most acceptably. The olio is the strongest yet seen in burlesque. Lalla Selini's (The Bathing Beauty) versatile performance created nothing short of a sensation. Gladys Carlyle is billed as a contralto. Her lower notes are better than the higher ones and she understands her voice. Keeler and Hawley have a few amusing jokes and parodies that pleased the audience, but they would be better with some more up-to-date material. The Willie Pantser Company gave some acrobatic feats new

and remarkable. "The Big Three," Joe Hersog, John Adams and Thomas Duffy, would strengthen their singing act by replacing one or two numbers with up-to-date songs. The voices blend and ring harmoniously. The show as a whole is not any better than the first it was not missed. Frank Millard, Andrew Leigh, James H. Sadler and George Garland, who later appear as the Clipper Comedy Four, furnished the bulk of what comedy existed and it was of poor quality. What honors there were belong to Jeannette Young, Grace Patton and a troupe of well-shaped and good-looking girls who get along nicely in the numbers. Les Sprays, Minnie and Marie, Austrian dancers, introduced some fair dancing in the first part. Jeannette Young, who is working single now, sang two songs and an Ave Maria. Her voice is not as good as formerly. Nelson, Mollie and J. A. Casey's sketch "Simon the Butler" is a poor vehicle. The Clipper Comedy Four indulge in a lot of slapstick comedy which places them in the also-ran class. Their singing is just as bad. An act which outclasses the balance of the bill is the casting of the Elton-Polo Troupe. Many of their tricks are equal to the best. The act is buried for some reason or other. Business continues up to the standard.

CASINO (Elias & Koenig, mgr.).—There was a general shifting of characters in Phil Sheridan's "City Sports" this week and the changes appeared to have worked with good results, for the show moved along smoothly and the large crowds appeared pleased. Sydney Grant, monologist, John Cody, Harry Thompson assumed the role of Julius Brutus and Annie Carter appeared as the detective. "All in One Night; or, A Terrible Mix-up" fitted the first part perfectly. All hands worked hard to keep things going, particularly Miss Sennette and Rose Deely. The latter worked along with Margaret Austin, the latter balancing her team mate with some good singing. An acrobatic dancing novelty, with Victor and Nettie Hyde as principals, featured the olio and scored. Minna Stanley sang illustrated songs; Thompson and Carter won favor with a comedy sketch; Convey and Smith offered an ordinary singing and talking act and the Lamonts pleased with their comedy acrobatics. The basketball and Ro-Ko numbers in the second burlesque were well received. Good business all week.

TROCADERO (Fred Willson, mgr.).—Mr. and Mrs. Dan Hiatt in their musical specialty, "An Operatic Rehearsal," opened with "The Avenue Girls" this week and added strength to the bill, which with this exception remains the same as was given at the Bijou earlier in the season. Charles Johnson takes care of the comedy end satisfactorily. The Trocadero is still doing capacity business at almost every performance.

LYCEUM (J. G. Jermon, mgr.).—Bob Manchester has made several changes in the "Cracker-Jacks" since its early visit to the Casino. Della Fattelle has replaced Dora Denton, doing a specialty and playing soprano in the burlesques. Eckel and Wanda now have the place in the olio left vacant by Nibbe and Bordeaux. There are one or two new numbers and the chorus handles them in good shape. Bob Van Osten sticks to much of his old stuff.

HIME MUSEUM (T. F. Hopkins, mgr.).—Herald, the strong man, heads the list of attractions in the Hime Museum, the Hime Brothers, magicians; Frank Burt, equilibrist; J. W. Coffey, skeleton dancer; The Delitinos, Franks Sisters, John Thompson and others. In the theatre the program includes Iva Donnette and her dog; The Lockwoods, comedy sketch; Williams and Dermody, musical comedy; J. W. Harrington, mimic, and Robertson and Panchette, sketch.

HAUTON—Vaudeville and moving pictures continue to draw fair patronage at this house.

CINCINNATI.

By HARRY HESS.

VARIETY'S Cincinnati Office, 107 Bell Block.

OLYMPIC (Daniel F. McCoy, mgr. Sunday rehearsal 10).—The bill this week ranges from a dime museum turn to two of the best features in vaudeville. Kelly and Reno (first time here) are very funny. Garrity Sisters (first time here), singers and dancers, replaced Robetino and Stevens. Clever dancers and good entertainers. Horsk-Bergere company (first time here) in "Made in Germany." All the comedy is carried by a female who "yodels" at the close. The other two persons in the sketch are useless. Mr. General Tom Thumb assisted by Count and Baron Magri might find favor with the children. Zay Holland, musician and singer, should stick more closely to her fiddle. Sydney Grant, monologist, sang a couple of good songs and told one new story. Morris and Morris, grotesque acrobats, work very hard for many laughs. Thomas G. Sealbrooke, first time here (New Acts). Wm. H. Thompson and company, feature and fine. Next week: Windsor McCoy and company, Helen Bertram and company, Fields and Hanson and five other acts unannounced.

COLUMBIA (H. N. Ziegler, mgr. Sunday rehearsal 10:30).—Seven of the nine acts on this week's bill are headliners and it is doubtful whether any manager ever offered so many all star acts for fifty cents, the price of admission, as the management of the Columbia. Dixon Brothers, musical grotesques, are very good, while the Camille Comedy Trio kept the house in an uproar. Nita Allen, "In Car Two, Stateroom One" (first time here), a cleverly written and well-acted sketch, went big. Billy Van had nothing new, but made a hit. Edwin Stevens in "A Night Out," which, considering his place on the bill and compared with the other acts, is lacking. McWaters and Tyson (first time here) in a musical comedy, easily the hit of the show. Cecelia Loftus (New Acts), Carlin and Otto-German comedians, big hit, dividing the honors. Paul Spadonia (first time here), extra attraction, giving his act in two parts, first "The Sensational Juggler" and second "The Gladiator." On Sunday he held the audience until curtain went down at the close, so well did his act go. Next: Grace Von Studdiford, John Hyams and Lella McIntyre, Wilfred Clarke and company, O'Kabe Troupe of Japs, Lillian Ashby, Hickey and Nelson, Ziska and King.

STANDARD (Chas. B. Arnold, mgr.).—"Greater New York Stars." Henry C. Jacobs and John J. Gorman, mgrs. There are seven musical numbers in the first part, but the singing is ordinary.

Maryland Tyson has the biggest female part and worked hard to please. The closing burlesque is poor. Olio: Hume, Cain and Hoey, good singers; Buch Brothers, comedy acrobats, do an act that is a winner; Allen and Bright have a pleasing turn. Maryland Tyson with eight young women has an average act; Busch-Devereaux Trio, illustrated singers and musicians, fairly good. Next: "The Lull Lullers."

PEOPLE'S (James E. Fennessy, mgr.).—"Dreamland Burlesques," playing a return engagement. There is much that is original all the way through. For a burlesque show nothing has been seen in Cincinnati in many years that in any way compares with this organization. Harry Fox, assisted by the two sisters Melnotte, are very clever, being one of the most refined singing and dancing acts seen here for a long time. Barnes and Laurence, dancing comedians, are pleasing. Bijou Comedy Trio have an act that is enjoyable. Next: "Merry Maidens."

PITTSBURGH, PA.

By JAS. T. TYNDALL.

VARIETY'S Pittsburgh Office, 309 4th Ave., Room 207.

GRAND (Harry Davis, prop.).—Fred Walton in "Cissie's Dream" is the announced headliner. Walton's pantomimic work is superb and the sketch is put on in faultless style. One of the hits of the bill is "The New Coachman," played by Louis Simons, assisted by Grace Gardner, Lawrence Brooke and Miss Le Vouch. The sketch gets better every time it is played. Morris Cronin and his assistants did some good juggling. Crane-Brothers please in "A Mustown Lockup." George Wilson in blackface is as unctuous as ever. Wylie's dogs do some good work. Liddell and Crouch please in acrobatic work. Tenbrooke, Lambert and Tenbrooke do their usual excellent work live up to their billing as "high-class character vocalists." Johnnie Stanley and Grace Leonard are good, but offer nothing specially new in their skit, "A Few Vaudeville Ideas." Edith Devine says she is a songbird. The Zartelmas, Scott and Whaley round out a good bill. Capacity at practically every performance.

GAYBY (James E. Orr, mgr.).—Sam Scribner's "Gay Morning Glories" is a still better good show. There is only a suspicion of the burlesque Irishman and the Jew is entirely missing, as well as any slapstick work.

ACADEMY OF MUSIC (Harry Williams, mgr.).—Reilly and Woods' Big Show is turning 'em away this week. Pat Reilly is the principal fun-maker. "A Night at Atlantic City" is the opening burlesque and "A Supper for Two" closes the performance. The olio is above the average. The Six Berge do some good acrobatic work. Daly, the juggler, scores as usual. Caroline Farr has some good illustrated songs. Cunningham and Coveney pleased in their "Black and White" sketch, as did Henshaw and Francioli in "Scenes Behind the Scenes."

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr. Monday rehearsal 10).—Edwards, Davis and company. "The Unmaking" were good; Mr. and Mrs. Mark Murphy in "The Coal Strike," very good; Charley Case, one of the best of blackface comedians; Max Witt's colliers, very good; Harry Lamar, ordinary; Three Donals, acrobats, pleasing; Borani and Nevado and Hallen and Hayes filled out balance bill. **GALETY** (H. H. Nichols, mgr.).—"Hullo Rounders" gave fair show at this theatre, special credit going to the comedian. **EMPIRE** (Thos. R. Henry, mgr.).—"Paris by Night" gave a very pleasing show at this theatre. **NOTES**.—The newspapers in Albany are at war with Proctor's. Manager Nichols of the Gaiety has been confined to his home the past ten days with a severe attack of rheumatism. C. MARTEL.

ALPENA, MICH.

MALTZ.—The Four Shannon Children, singing and dancing, clever; Knox Brothers, musical, good; Eddy Sawyer, gymnast, good; Lavender Richardson and company, good; Edith Procknow, singer, good. GEO. J. OUELLETTE.

ALTOONA, PA.

LYRIC (L. B. Cool, mgr. Monday rehearsal 10).—Ward Brothers, eccentric dancers, as headliners open the best bill presented at this house. Coogan and Bancroft, roller skating comedians, deserved all the applause they got. Mabel Sinclair, ventriloquist, very good; Thos. Keon and company in a playlet, "The Way He Won Her," a dramatic treat; Artie Hall, singing comedienne, in even songs, a decided hit; Shean and Warren, travesty comedians, a strong feature; Carroll Johnson, the Beau Brummel of minstrelsy, is just as popular as ever. Watson's farmyard elements, a unique animal act, took the house by storm. C. G. C.

APPLETON, WIS.

BIJOU (Ray Leason, mgr. Monday rehearsal 10).—Helms-Kimball Trio, hit; Tom Powell, dancers, good; Lawrence McCarthy, dancers, good; Kimball Sisters, acrobatics, clever; Holton Griswold, illustrated songs.

ATLANTA, GA.

BIJOU (H. L. De Gue, mgr.).—"The Black Crook" house packed. Specialties, the Five Bonkettas, acrobats, fine; the Eight English Girls, dancing act, good. **STAR** (J. B. Thompson, mgr. Monday rehearsal 10).—Critt and Rose Jassie in "The Gay Miss Rush," good; Edwin Zera, acrobats, splendid; Annette Silburn, songs, good; Minnie Dupree, dancer, hit; Kitty La Wolfe, songs, clever; A. F. Roberts, illustrated songs, fine; Geo. W. Milton and company, good. BRUX.

BALTIMORE, MD.

MARYLAND (F. C. Schunberger, mgr.).—Texarkana and Walby, good; Van Alstyne and Henry, well received; Fields and Ward, good; Valerie Bergere and company, liberally rewarded; Ebert and company, including a Baltimore girl, Maude Emery, well received; Countess Olga

PHILADELPHIA.

By GEORGE M. YOUNG (Kinks).

KEITH'S (H. T. Jordan, mgr. Monday rehearsal 9:30).—Arnold Day in Bernard Shaw's sketch "How He Lied to Her Husband" remains as the headline attraction and continued last week's success. The Ussens, a European act, was even here for the first time. They are styled the greatest head and hand balancers in the world and so far as comparison with others of the kind seen here they deserve the honors. The Four Fords are back with their clever dancing act. It leads in its class. There are four single turns on the bill and all added individual merit. Nora Hayes probably scored the heaviest. Daisy Dumont was close up in the dress line and with her good looks to help out got along nicely, although her singing was the weak spot. Mile. Nadji showed some good contortion feats and was a bit above the average in climbing stairs on her hands. Mademoiselle dresses in tights, which are not suitable to her peculiarly formed limbs. Scott and Wilson repeated familiar acrobatics and pleased. Charles Bradshaw and company (New Acts). The Three Mitchell had a mixture of singing and dancing which won favor. The Healeys offered some ordinary singing and piano playing and the Craigs appeared in a musical act of about the same merit. Johnny Johns, "The Dixie Boy," worked along familiar lines in blackface, putting lots of life into his act. The Gagnoux with their juggling turns and Corley and "The Sensational Juggler" and second "The Gladiator." On Sunday he held the audience until curtain went down at the close, so well did his act go. Next: Grace Von Studdiford, John Hyams and Lella McIntyre, Wilfred Clarke and company, O'Kabe Troupe of Japs, Lillian Ashby, Hickey and Nelson, Ziska and King.

BIJOU (W. Jennings, mgr.).—Whallen Brothers and Martell's "Merry Makers" had their first showing this far East. Owing to the Gans-Nelson fight pictures being on the bill the full show was not given. The pictures did not add much, a big boost for Nelson and company, the pictures, however, being the most noticeable point, even to the announcements made by Sig Hart, a Chicago scrap-er. "The Mayor's Vacation" furnished the open-

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CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

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New song, "And a Little Child Shall Lead Them." Since our last week's announcement regarding this new child song our four pianos have been working overtime teaching it to a large number of singers who are anxious and more than willing to sing this song, especially as there is nothing on the market to-day that conflicts with it. We are in receipt of a great many letters asking for further information regarding the sales. There is no doubt but what this will be one of the song hits of the season, as all signs point that way. We also now have ready in professional copies one of Mr. Harris' old style descriptive ballads entitled "Without a Wedding Ring." This song is written especially for descriptive singers who have found it very hard of late to get a song of this kind, as Mr. Harris is about the only writer to-day capable of writing a first-class descriptive song and descriptive vocalists will welcome a song of this character. This song tells a story that is almost a drama.

Rosal, good; Sisters O'Mears, wire, fair.—NEW MONUMENTAL (Sam M. Dawson, mgr.).—"The Brigadiers" and Joe Gans, to packed houses.—GAYETY (Wm. A. Ballaniff, mgr.).—"Trociadero Barriques," a fine bill.—COLONNADO (John T. McCaslin, mgr.).—"Mr. and Mrs. Ridge in comedy sketch, good; Tommy Harris, comedian, fair; The Great De Vilbes, wire, good; Miss Scofield, illustrated songs, fair; Belle De Vere, monologue, good; Howard and Scofield, good; Madeline Starr, fair; John T. McCaslin and company, good.—TRAYMORE CASINO.—Whaley and Whaley, musical, fair; Frankie Wallace, song and dance, good; Seymour Slone, song and dance, good; Benny Leigh, crayon artist, fair; Al West, songs, fair; Mollie Abbott, songs and dances, very good.—EHMLING'S MUSIC HALL (Ang. Ehmling, mgr.).—"Emma Bell, songs, fair; F. Emmett, comedian, fair; Cora Campbell, songs, good; King and Haslopp, sketch, fair; La Blanche, Spanish dance, good." SYLVANUS.

BATTLE CREEK, MICH. BIJOU (W. S. Butterfield, mgr. Monday rehearsal 10.45).—"Spellman's Bears, good; Baby Irma Wickoff and company, dramatic sketch, good; Lou Bates, eccentric impersonator, very good; Anna Teresa Berger, cornetist, fine; M. L. Barret, illustrated songs, good." N. BITCHIN.

BAY CITY, MICH. ALVARADO (W. J. Daunt, mgr.).—"All Zada, musician, very clever; Dacey, Chase and Adair, musical comedy act, one of the best musical acts ever seen in the city; Harry D. Brown, crayon artist, good, intersperses his work with up-to-date songs; Mason and Tibburn, comedy sketch, big laugh producer; Major O'Langhlin, fun spinner, good worker.—BIJOU (Dan Pilmore, mgr.).—"Floyd Mack, comedy acrobat, good; Tyler and James, Mexican singers, very good voices; Adams and White, something new in musical novelty in instruments, made good; Robert Tanb, illustrated songster, pleasing voice; Mr. and Mrs. Gotlob, comedy sketch, hit of the show." DAVE A. LANDAU.

BINGHAMTON, N. Y. ARMORY (H. H. Bailey, mgr.).—"Marselles, "A Puzzle in Black and White," very good; Shorty and Lillian Dewitt, good; Goldsmith and Hoppe, comedy musicians, using the largest xylophone made, good; Mlle. Girard, with her trick horse, good; Arthur and Mildred Boylan and company, "Jack and Jill," good; Herald Square Quartet, liberal applause; Swan and Bamhard, eccentric comedians, good." JOGGERST.

BIRMINGHAM, ALA. GAIETY (E. A. MacArde, mgr. Monday rehearsal 10).—"The Partisan Widows," good chorus, nice costumes." NAT WILLIAMS.

BUFFALO, N. Y. SHEA'S (M. Shea, mgr. Monday rehearsal 10).—"Clayton White and Marie Stuart won applause. The Military Octet, excellent; Paul Kleist, unique; Johnny Fork and Mayme Gebue, hit; Worden and Gladish, illustrated songs, best this season; Bellong Brothers, good; Rialto Comedy Four, fine; Carson and Farnum, great.—GARDEN (Columbia Amusement Company, mgr.).—"Rose Hill Folly" company. Show and olio excellent. Next: "Night Owls."—LA FAYETTE (Chas. M. Baggs, local mgr.).—"The Star Show Girls," fine. Next: "Champagne Girls."—WASHINGTON (Dr. Linn, mgr. Rehearsal 10).—"Rosario and Grenache, hit; Frankie Attridge, vocalist, fine; Herbert Colburn, clever; Harry L. Reed, excellent; Prof. Shandean, extra attraction, good.—HIPPODROME (C. Elwyn Edwards, mgr.).—"Harry Danbury, good; Robert Abbut, hit; Joseph Rollo, fine; Harry Mason, good; Margie Edward, pianist, pleased." DICKSON.

BURLINGTON, IA. GARRICK (J. M. Root, mgr. Monday rehearsal 1:30).—"Don and Mae Gordon, comedy bicyclists, very clever; Oliver C. Patten, monologist, good; Fred Helder, song and dance, good; Melt's dog circus went big; Gnerdon Colvin, illustrated song, pleased." D. G. C.

CLEVELAND, OHIO. KEITH'S (H. A. Daniels, mgr. Monday rehearsal 11).—"Mr. and Mrs. Gardner Crane and com-

pany in "Everybody's Up," hit; Julian Rose, good Hebrew comedian; Empire Comedy Four, clever cut-ups. The rest of the bill included: The Holdsworths, singers and dancers; Mr. and Mrs. Allison in "Minnie from Minnesota"; George Fred and Harold Dare, musical comedy act; Conn and Conrad and Manning's Entertainers.—LYRIC (C. H. Peckham, mgr. Monday rehearsal 11).—"One of the strongest bills ever this week. Honors were divided between Germaine, French baritone, and Milton and Dolly Nobles in "Why Walker Reformed," both of which made decided hits. Les Brunlas, clever jugglers; Edna Leby, good; St. John and Le Fevre, singers and dancers; Stuart Barnes, monologists, very clever; Beale Wynne and Mue. Emmy with her pet dogs completed the bill.—EMPIRE (Geo. Chenet, mgr. Monday rehearsal 11).—"Bob Manchester's "Night Owls" is the offering at the Empire this week. In the olio are several good vaudeville acts. Abdul Kader and his three wives, a clever artist.—STAR (Drew & Campbell, mgrs. Monday rehearsal 11).—"Cherry Blossoms" are the attraction this week. The olio includes: The Manhasset Comedy Four, Loro and Payne, tumbling act; Frank Ross, "the singing Jew"; Lillie Perry, the kodak girl; Nolan and White." WALTER D. HOLCOMB.

DALLAS, TEX. MAJESTIC (B. S. Muckenfus, mgr. Sunday rehearsal 4).—"Week 12: Strong bill this week. The Great Francella, fine; Hal Davis and Inez Macauley present best sketch ever seen here; Raymond Teal, monologist of exceptional talent; Mr. and Mrs. Bacon, accord; Ogerita Arnold, good; Carlisle's Dogs and Ponies, good.—DALLAS OPERA HOUSE (Geo. Amy, mgr.).—"Al G. Fields' Minstrel played to capacity here 16 and 17.—NOTE.—Lee Muckenfus has been appointed treasurer of the Majestic Theatre to succeed H. M. Peterson, resigned account of ill health.

DES MOINES, IA. EMPIRE (M. J. Karger, mgr. Monday rehearsal 11).—"Seaman, Rogers and Le Chartiers, the harmonious trio, are very good; Dunn, Francis and company offer an excellent comedy sketch called "The Hold-Up"; Beale Babb sang; Trask and Gladden have a clever dance and song sketch; Bingham and Gable won favor; Geo. Delmas, gymnast, was well received. The performance closed with Mary Madden." H. V. REAVER.

DETROIT, MICH. TEMPLE (J. H. Moore, mgr. Monday rehearsal 10).—"M. Hays' European sensation, "Starlight," an electrical ballet, headline attraction. The effects are very good and though it does not come up to expectations it is a novelty. The Ellmore Sisters were recalled several times. Bloom and Cooper were good. Bartholdi's cockatoos, a novel and pretty bird act, pleased. Maybelle Adams, violinist, played well, good. W. Day, laughing hit. The company is good, with troupe of trained hoops, exceptionally clever. Howard and Bland presented "The Stage Manager" and were well received.—CRYSTAL (J. Nash, mgr. Monday rehearsal 11).—"Lunkham and company in "Cycle Whirl" proved entertaining as well as sensational. Polly and Ethel were well pleased.—BROADWAY, comedians, good. Eva Thatcher, the Irish singer, was given a reception. Berna Deancourt, songs, pleased, and Anson Schirhart sang illustrated songs.—GAYETY (Harry Hedges, mgr.).—"Hastings and Arnold's "Bachelors' Club" company, with Princess Papeta, the barefoot dancer, as a sensational attraction. The company is good and pleased.—AVENUE (Drew & Campbell, mgrs.).—"The Baltimore Beauties," with "Charmion" as a feature, are doing big business. It has good opening and closing numbers, while the olio is way above the average." LEO LESTER.

DULUTH, MINN. METROPOLITAN (W. H. Longstreet, mgr. Monday rehearsal 11).—"The Broadway Gaiety Girls," with John Weber as the funmaker, assisted by John Bragg, Fred Bulla and Dick Brown, are giving the patrons of this house a very good show.—BIJOU (Joe Maltland, mgr. Monday rehearsal 2).—"Brevort Brothers, marvelous head balancing; Tony Williams and Ethel Rose, pleased; Robinson and Trixides, numerous encores; Roland Traversa, illusionist, clever; Lawrence Comer, singing monologist, fair; Dorothy Golden, "The Little Girl with the Big Voice," good; Isadore Silver, pictured melodies, fine." HARRY.

ELKHART, IND. BUCKLEN (F. S. Tunnino, res. mgr.).—"16: Watson's Oriental Burlesquers to fair house. Show could be improved greatly. 18: C. G. Conn's Trumpet Notes Band to crowded house; 19: "Black Crook, Jr." crowded house. Show above par.—CRYSTAL (Geo. Lawrie, res. mgr. Monday rehearsal 10).—"Emmett and McNeill, good; Andrews and Feld, scream; Gertie Gardner, hit; Tintia Midgets, drawing card." C. A. BIERMAN.

ELMIRA, N. Y. FAMILY (G. W. Middleton, mgr. Monday rehearsal 10).—"Doomsday, clever spectacle; Archie Boyd, excellent; Buster monologist; Kitty Sterling, funny; Frank Odell and Rose Kinley, good acrobatic work; Carroll and Clark, enjoyable comedians.—RIALTO (F. W. McConnell, mgr. Monday rehearsal 1).—"Mackie and Mack, Bert Marshall, Anna Golde, May Neilson, Felner Sisters and Myrtle drew large houses." J. M. BEERS.

ELWOOD, IND. CRYSTAL (Fred Hayden, mgr.).—"Fairy Plumb, toe dancer; Lindley and Bell, sketch; Leon and Adeline, comedy sketch; Mrs. Lucie Hayden, illustrated song." CLARENCE J. HOOK.

ERIE, PA. MAJESTIC (Frank M. Clark, mgr.).—"Billy Clifford in a monologue had the feature type with Leah Russell, the Ghetto girl, also a monologue, as extra attraction, both excellent. Vinnie Daly,

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good; Francis Wood, hoops, pleased; Majestic Trio, songs, good; Mue. Emmy's pets, ente; Bell Provost Trompe, acrobats, above the ordinary.—NOTE.—Matinees are only given Monday, Wednesday and Saturday from now on.
L. T. BERLINER.

EVANSVILLE, IND. BIJOU (Geo. E. Sellinger, mgr.).—"Mazus and Maset, popular; Allan Shaw, mystified; Morrissey and Rich, good; Belle Gordon, good; West and Benton, singers and dancers, good; Nellie Revell, monologist, well received.—PEOPLE'S (Pedley & Burch, mgrs.).—"The "High Flyer" Burlesquers drew well 22-24." ROBERT L. ODELL.

FORT WAYNE, IND. TEMPLE (F. E. Stander, mgr. Monday rehearsal 10).—"The Be-Anos, fair; Downey and Willard, very good; Robert De Mont Trio, acrobatic comedy, good; Gilmore and Carroll, well received; Five Salvaggi, dancing, excellent." DE WITTE.

GLOVERSVILLE, N. Y. FAMILY (Fred. De Bondy, res. mgr. Monday rehearsal 10).—"The Four Seasons, good; Dawson and Alvarez, fair; Wm. H. Burk, harmonica, clever; Ford and Swot, well received." MOWERS.

GREEN BAY, WIS. BIJOU (F. Williams, res. mgr.).—"Kimball Sisters, trapeze, clever; Dan Roby, comedian, fair; Bingham and Thornton, laughing hit; Hines and Kimball, acrobatics, good." A. E. BODENHEIMER.

HARTFORD, CONN. POLI'S (Louis E. Kilby, mgr.).—"Chas. Mack in "Come Back to Erin," a very pretty Irish sketch and pleased. The Sledes in "The Mysterious Hotel" did some funny and mysterious stunts that pleased and surprised the audience. The De Faye Sisters played finely on a number of musical instruments. Chas. Beasah and Julia Miller had a pleasing singing and dancing turn. Howard and Howard in a pleasing talking act. The Hebrew Impersonator of Joe Welch and David Warfield were excellent. Monroe, Mack and Lawrence were billed for a sketch, but Mr. Monroe was taken suddenly ill and Mr. and Mrs. Hughes filled in with a humorous sketch." W. H. RHODES.

HAZELTON, PA. FAMILY (Harry Hersker, mgr. Monday rehearsal 11).—"Mr. and Mrs. Harry Thorne and company, sketch, best this season; Jones and Walton, "Our Country Cousins," good; Bryant and Saville, comedy musicians, good; Norman, contortionist, fair; T. H. Matthews, illustrated songs, good." G. W. K.

INDIANAPOLIS, IND. GRAND (Shafer Ziegler, mgr.).—"A program containing many headline acts at this house. May Boley and her "Polly Girl" proved highly entertaining in a bright musical offering, and John Hyams and Lella McIntyre did well in their old sketch. Wilfred Clarke and his company were pleasing in their bright one-act farce, and the Okabe Jap Troupe aroused genuine enthusiasm with an acrobatic act that was away above the average. Hickey and Nelson in their familiar act; Ziska and King, another pair of entertainers with a well-known offering; the Lucania Trio in a graceful equilibristic turn, and the Hickman Brothers in a hodgepodge of farce, song and dance, were all well received. Next week the grand will have the Orpheum Show as its attraction.—EMPIRE (Chas. Zimmerman, mgr.).—"The Kentucky Belles" filled a week's engagement here. The best feature of the show was the act of the Wlora Trio, Hungarian singers and dancers. Jack Reid, the comedian of the company, was well liked.—GAYETY (Edward Shayne, mgr.).—"Robbie's "Knickerbockers," the hilarious combination that opened the season at this theater, returned for a half week's engagement and again made good. The latter half of last week the "Greater New York Stars." LEWIS WESLYN.

JACKSON, MICH. BIJOU (E. J. Cox, mgr.).—"Welch and Estes, sketch, well received; Florence Fitch, songs, pleasing; E. N. Bailey, monologist, good; J. W. Drane, comedian, fair; Three Ronaldos, enthusiastically received." E. A. WERNER.

JERSEY CITY, N. J. BON-TON (T. W. Dinkins, mgr.).—"Mines' "Merry Barlesquers" to S. E. O. in old Teddy Simonds and Dorothy Ward, pleased; Al. Hunter and All took well; Phil Ott and Nettie Nelson, singing and dancing, good. The opening of Keith & Proctor's seemed not to have any injurious effect in attendance at this house. (Keith & Proctor's opening noted elsewhere.) FETTS.

JOLIET, ILL. GRAND (L. M. Goldberg, mgr. Monday rehearsal 2).—"Millard Brothers, liberally encored; Harry W. Spingold and company in "A Handsome Stranger," favorable; Marion and Pearl, eccentric comedians, laugh producers; Cox Family, juvenile singers, good; Rawls and Von Kaufman in "Mush," hit; Wava Cummings, illustrated songs, above the average." BLANCHE M. STEVENS.

KANSAS CITY, MO. ORPHEUM (Martin Beck, gen. mgr.).—"McMahon's "Minstrel Maids," headliner, fine and decidedly unique. Katherine Nugent, good imitator; Three Leightons, hit; Harry and Kate Jackson, good; Willa Holt Wakefield, entertaining; McMahon and Chappelle, funny; Kate Brothers, moribundous.—CENTURY (Joe R. Donegan, mgr.).—"High School Girls," big attraction. Chorus well trained and gowned. Olio good.—MAJESTIC (E. G. Davidson, mgr.).—"Vanity Fair" company, big business. Show pleasing and well liked. Olio good." FAIRPLAY.

KESOKUK, IOWA. LA SALLE (Reeves & Dodge, mgr. Monday rehearsal 9).—"Root, Brennan and Roof, satire, pleased; Adelyn, dancer, hit; Frank Markell, banjo virtuoso, only fair; E. C. Ward, illustrated songs, good." FRANK SANSONE.

LA FAYETTE, IND. FAMILY (David Manrice, mgr.).—"Bernice and Her Mascot, singing comedians; George Atkinson, the favorite minstrel; Laura McDowell, illustrated songs; Felix Rice and Douglas and Douglas and dog, comedy acrobats." GEORGE WHEELER.

LONDON, CAN. BENNETT'S (J. H. Alox, res. mgr.).—"Julie Ring and company in "A Quiet Life" had the bill and scored a big hit. Raymond Findlay and Lottie Burke, amused with satire of the legitimate; Tommy Hay, trick soloist, well received; Musical Reeds, very good; Messenger Boys' Trio, good; Al. Carleton, laughing success; Dixie Sorensen, well received.—GRAND OPERA HOUSE (J. W. Stuart, mgr.).—"Yvette Gullbert and Albert Chevalier both scored an artistic success." FRED HUESTON.

LOUISVILLE, KY. THOMPSONS (Wm. Richman, res. mgr.).—"Headliner is Macart's trained monkeys, fair animal act; Fiske and McDonough in "Good News," ordinary; Klein and Clifton in a novelty sketch, "Dummy's Holiday," showed good comedy; Zamora Family, Mexican aerial artists, deserve to be among the top-notchers; "Happy Jack" Gardner is a blackfaced entertainer of ability; Kelly and Kent did some very good travesty work; Gartelle Brothers furnished some clever comedy and also did some very good dancing." CHARLES SYLVESTER.

MARION, IND. CRYSTAL (J. H. Ammons, mgr. Monday rehearsal 10).—"Week 12: Andrews and Feld, in "The Arrival of Olan"; Emmett and McNeill, singers and dancers, clever dancing; The Tintia Midgets, good; Ruth Smith, illustrated songs, good.—GRAND (H. G. Sommers, leasee. Monday rehearsal 10).—"Billy Beard, blackface monologue, hit; Conkey, Indian club swinger, good; Mell Brothers, rings, fair; Russell and Field, clever dancers, and Miss Lyman, illustrated songs, good." L. O. WETZEL.

MILFORD, MASS. EMPIRE (S. B. Stifter, mgr.).—"Bella Hill, soubrette, pleased; Ingram and Cronin, dancers, hit; Two Dalys, sketch, hit; Sarah Herbert, songs, entertaining." CHAS. E. LACKEY.

MINNEAPOLIS, MINN. ORPHEUM (Martin Beck, gen. mgr. Sunday rehearsal 3:30).—"June McCre and company, good; James Thornton, monologist, fairly well; Carlotta, thrills; Charles Serra, pretty band balancing; Gonzales Brothers, fair; Gillman and Perry, fair; Fred Galletti's monkeys, good." CHAPIN.

MONTREAL, CAN. READSCOPE (Maisonneuve—Al E. Read, mgr.).—"Good show. New features are keeping up the interest. The vaudeville is clever, the feature of which is Al E. Read, comedian and impersonator. This act is full of comedy and originality and is liked.—THEATRE ROYAL (H. C. Egerton, mgr. Monday rehearsal 10).—"Week 18 opened by the "Gaiety Girls." Pat White is featured in the comedy. Clever company numbers and dainty costumes are shown.—SOHMER PARK (Lavigne & LaJole, mgr.).—"Good crowds and clever vaudeville. Lavigne's band concerts are still popular." AL M. PRENTISS.

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MUNCIE, IND.

STAR.—Hill Brothers, trick bicyclists, fine; John Foster, German comedian, fair; Mr. and Mrs. John T. Powers in "The Players," good; Frank Gray, pictured melodies, good; Kresko and Groves in "Now What Will Happen?" fair; the Great Nello, assisted by Mme. Nello, slack wire jugglers, good. GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Monday rehearsal 9).—Sisters Meredith, work hard and win applause; Thos. Meegan and company in "On the Q. T.," good actors in a dry sketch; John Gilbert, laughable; Alline's Monk, good; Willy Zimmerman, goes well; Mr. and Mrs. Sydney Drew should get a new sketch; Matthews and Ashley, good; Count DeBurs and Brother, good. —WALDMANN'S OPERA HOUSE (W. S. Clark, mgr.).—Al Reeves' "Beauty Show." A good bill. —NOTE.—Frank Lowell, of Lowell and Lowell, is on the road to recovery. JOE O'BRYAN.

NEW HAVEN, CONN.

POLI'S (S. Z. Poll, prop.; F. J. Windisch, res. mgr. Rehearsals 10).—Ye Colonial Septet, excellent feature, splendidly staged, much musical ability shown by all seven. Artolo Brothers, comedy acrobats, created a furore of enthusiasm by their novelty feature on horizontal bars; Eddie Girard and Jessie Gardner in "Doolley and the Diamonds," amusing; Arlington Four (messenger boy quartet), fair. Jas. F. Leonard and company in "Mile. Manhattan," fair; Nellie Florede, singing comedienne, well received; Goets and Nelson, fair. Special feature next week: Herrman the Grac. E. J. TODD.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—Emilia Rose, clever juggling; Resina (New Act); Ecko and Gordon, scored; Coran, excellent ventriloquist; Ben Welch, hit; Four Lukens, fine; Oliveira Trio, failed to arrive in time for the opening performance. —GREENWALL (H. Greenwall, mgr.).—"Blue Ribbon Girls," improvement over last season. Musical Bennetts have "lifted" the act of Paul Kleist in its entirety. Next: "Parisian Widows." —ELYSIUM (H. Greenwall, mgr.).—"Dandy Dixie Minstrels." Next: Pekin Stock Company. —WINTER GARDEN (T. P. Brooke, mgr.).—Brooke's O. M. SAMUEL.

OTTAWA, ONT.

RUSSELL (Peter Gorman, mgr.).—Saturday, 17: Yvette Guilbert and Albert Chevalier played matinee and evening here, both artists scoring a success. —GRAND OPERA HOUSE.—One of the largest audiences seen in the Grand this season greeted "In Town," presented by Pollards' Lilliputian Co. Teddy McNamara, Jack Pollard, Freddy Helms and Johnnie Helms were the choice of a capable aggregation of players. Eva Pollard, "A Prima Donna," and Ivy Pollard were also deserving of praise. The Ambiguity Girls were good. —NOTE.—Bennett's new vaudeville theater is rapidly being rushed to completion. A. McALLISTER.

PAWTUCKET, R. I.

CAPRON'E.—A good show this week. Wonderful La Rex, aerialist, very pleasing; Willie Beverly, good; Dilks and Dilks, musical, good; Crotty Trio makes a hit; Lottie Blanchard, singing sonnette, very good; The Paytons, colored, good; James Dilks, funny. NICK.

PIQUA, O.

BIJOU (McCarthy & Ward, mgrs. Monday rehearsal 10:30).—C. Glen Gustin in musical selection, well received; St. Arno and Craumer in head and hand balancing, well received; Musical Gerald, banjoist, well received; Francis Shenault, illustrated songs, well received; Harry Bartlett and Lethe Collins, comedy sketch, "The New World," well received; Will Schlussen, fair. SAM R. H.

PORTLAND, ORE.

GRAND (J. H. Erickson, mgr.).—Week 5: Harrison Brothers, "The Old Maid and the Rubie," good; Harold Hoff, singer, good; Allaire and Lind, jugglers, pleased; Dorothy Rae, vocalist, good; Hastings and Wilson, well received; Charley Harris, pleased; Nellie Andrews company, heartily

*Where not the malicious lies!
None in better health in my life!
"Time" nearly all looked out
Merrily, Merrily and Truly
Kenny's "Wagon." Yours. Harry Rice*

applauded. —PANTAGES (J. A. Johnson, mgr.).—Week 5: Canby, cartoonist, good; Irwin and Emrie, pleased; Leo White, vocalist, pleased; Boyl and Davis, good; Ranc and Smith, hit; Prof. Schepp's animals, pleased. H. L.

POTTSVILLE, PA.

FAMILY (Harry Knoblauch, mgr.).—Two Racketts (New Act); The Lee Junats, equilibristas, very good; Allen, Delevan and company, well received; Miller and Hunter, blackface comedy, hit. TABS.

READING, PA.

ORPHEUM (Frank Hill, mgr.).—Spanling and Dupree, fair opening act; Carlisle and Baker, pleased; John Lorenz, eccentric dancer, pleased; Foy and Clark, presenting their clever sketch "The Modern Jonah," were enthusiastically received; H. W. Tre Denick, supported by Ada May, have a pleasing singing act; Rogers and Dealey, fair; Rose De Haven Sextet, best girl act seen here for some time, costumes are fresh and attractive and girls worked with snap and ginger. —BIJOU (Brownell and Updegraff, mgr.).—19-21: Rice and Barton's Gaiety company, pleased. 22-24: Return engagement of Transatlantic Burlesquers with "The Girl in Blue." KELLEY.

SACINAW, MICH.

JEFFERS' (Chester S. Sargent, mgr. Monday rehearsal 11).—Marcell and Bennett, comedy horizontal bar artists, proved satisfactory; Eddie La Mont in a novelty musical act pleased; Campbell and Brady, novelty club juggling and dancing, fine; Rockway and Conway, comedy sketch artists in "The Country Kid's Visit," sketch weak but the singing excellent; Ann Hamilton and company in "Beggars," four characters, elaborate stage setting; Dixon and Fields, German comedians, turn, full of laughs; Fox and Foxie's Circus, fair; the exposing of the tricks done brought forth much laughter, but livelier music, such as is played at circuses, would improve it greatly; Thomas E. Newton, of Detroit, lessee of this house, states that it has cost many hundreds of dollars to make the change of the opening night from Sunday to Monday. NEMO.

SALT LAKE CITY, UTAH.

ORPHEUM (W. L. Jennings, res. mgr. Monday rehearsal 4).—Week 11: The Four Bards, Bellman and Moore and Willie Eckstein, boy pianist, all hits. The Avon Comedy Four, good; Lora Durbyle, pleasing; Castle and Collins, good. —BON TON (J. H. Young, mgr. Monday rehearsal 10).—Week 11: Fontinelle, "the clockwork man," interesting; the remainder, fair. RUFUS D. JOHNSON.

SAN ANTONIO, TEX.

MAJESTIC (T. W. Mullaly, mgr.).—Pero and Wilson, Jeanne Brooks, Lester and Quinn, Cunningham the jall breaker, Antrim and Peters, Bimm, Bomm, B-r-r-r, Davis and Davis. The best show so far presented. CAL COHEN.

SCRANTON, PA.

FAMILY (Monday rehearsal 10:30).—The Two Jagoes, fine; Shedman's dogs, good; Eva Croix Seabrooks, fair; Johnnie Bush, Jr., good; Bernard Dyllin, great; Edgar Foreman company, fair. Packed houses. JACK DE HAAS.

SHAMOKIN, PA.

FAMILY (W. D. Nelids, mgr. Monday rehearsal 10).—19, 20, 21: Whittle and company, ventriloquist, very good; Mattie Vickers, dialect comedienne, good; Walter Turner and Thomas R. Curtis, comedy, fair; Leo St. Elmo, musical, good; Cooks and Oaks, comedians, fair. MILLER.

SPRINGFIELD, MASS.

POLI'S (Gorden Wrighter, res. mgr. Monday rehearsal 10).—Rooney and Bent, fine; The Kinsons, musical, good; The Sunny South, pleased; Wordette and Kussel gained laughs; Kressel's animals, good; Melani Trio, well received; Kenney and Hollis, ordinary. F. MAC DONALD.

ST. PAUL, MINN.

ORPHEUM (Martin Beck, gen. mgr.).—Henry Lee as headliner sustains his reputation as one of the foremost impersonators. Clifton Crawford, good; Leroy and Woodford, fair; Minnie Kaufman's feats in trick bicycle riding, splendid; Austin Walsh, good; Fortune and Davis, fair. —STAR (J. C. Van Roo, mgr.).—Sam Devere's Own Company presents "Fun at the Seashore" and "The Hebrew King." Both pieces are well staged. Andy Lewis deserves special mention for his work. Next: "Miss New York Jr." and "Battling Nelson." —WINDSOR NOVELTY.—The Great Vardaman, Impersonator, plays a return engagement. Bessie Taylor, coon shouter, good; Voerg Brothers, musical comedians, fair. B. F. ROBERTSON.



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SYRACUSE, N. Y.

GRAND OPERA HOUSE (C. H. Plummer, mgr. Monday rehearsal 10:30).—Best bill of season. Delphino and Delmora, pleased; Hedrix and Prescott, well received; Seymour and Hill, good; May Tully and company, fine; Willie Weston, well received; Kitamura Japanese Troupe, good; Jack Wilson Trio, scored big; Dan Sherman, Mabel De Forest and company, hit. SAM FREEMAN.

TOLEDO, O.

VALENTINE (Otto Kilves, mgr. Sunday rehearsal 10).—Toby Claude, first favorite; Edwards and Edouin, popular; Nat Hanes, Adams and Mack, Neesen, Hunter and Neesen, Moulter Sisters, Bruno and Russel, Mocco and Fox all pleased. —EMPIRE (Abe Shapiro, mgr.).—"Rose Sydel Burlesquers," good business. Next: "Bachelors' Club." SIDNEY WISE.



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TOPEKA, KAN.
NOVELTY (S. R. Wells, mgr.).—John Dunn, Wilhelm Francis and company in comedy sketch, good; Brown and Wilnot, scored; Wheeler and Hall, singing and dancing, pleased; Zouboulakis, clever; O. B. Martyne, baritone.
LOUIS H. FRIEDMAN.

TROY, N. Y.
PROCTOR'S (W. H. Graham, mgr. Monday rehearsal 10).—The Immensaphone aroused comment. Others on the bill are: Milt Wood, wooden shoe dancer; Cooper and Robinson, colored entertainers; Elizabeth Murray, monologist and singer; Kingsley and Lewis in "After the Honey-moon"; Adair and Dahn, tight wire artists; Mr. and Mrs. O'Brien in "The Bachelor and the Maid"; Devoy and Miller, comedy acrobats.—LYCEUM (W. H. Keller, mgr.).—The "Imperial Burlesquers" were the attraction for the first

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NEW LYCEUM (Eugene Kernan, mgr.).—"The Jolly Girls," with Edmond Hayes, in a two-act farce, entitled "The Wise Guy," a big laugh. The chorus is well drilled and good musical numbers are rendered. Olio is much above the average.—NOTE.—Gilbert Proctor, formerly of Baltimore, is now assistant treasurer at the Majestic Theatre.

WINNIPEG, CAN.
DOMINION (D. Douglas, mgr. Monday rehearsal 10).—Black and Leslie, comedy, good; Fyrie Douch, contralto, good; Patsy Brothers, scores; Duffy, Sawelle and Perry, big; Ferry, "the frog-man," return, big hit; Chas. Sharp, monologist.

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good.—BIJOU (Nash & Burrows, mgrs. Monday rehearsal 8).—Inna and Lorella, acrobats, good; Kimball Brothers, hit; Gilroy, Haynes and Montgomery, sketch, well received; Reba and Ines Kaufman, success; Lefell Trio, bar, good comedy.
S. J. HORTON.

WORCESTER, MASS.
POLE'S (J. C. Griddle, mgr. Monday rehearsal 10).—The Fadette Woman's Orchestra, with Caroline B. Nichols as conductor, head the bill and are an artistic hit; Juggling Barretts were fair; Morrow and Schellberg in songs and imitations were good; George H. Wood has a good monologue; Foster and Foster in "The Volunteer Pianist" make good, and Gallagher and Barrett are very good in "The Battle of Too Soon."—PARK (P. Wilson, mgr. Monday rehearsal 10).—"The New Century Girls" give a fair performance.
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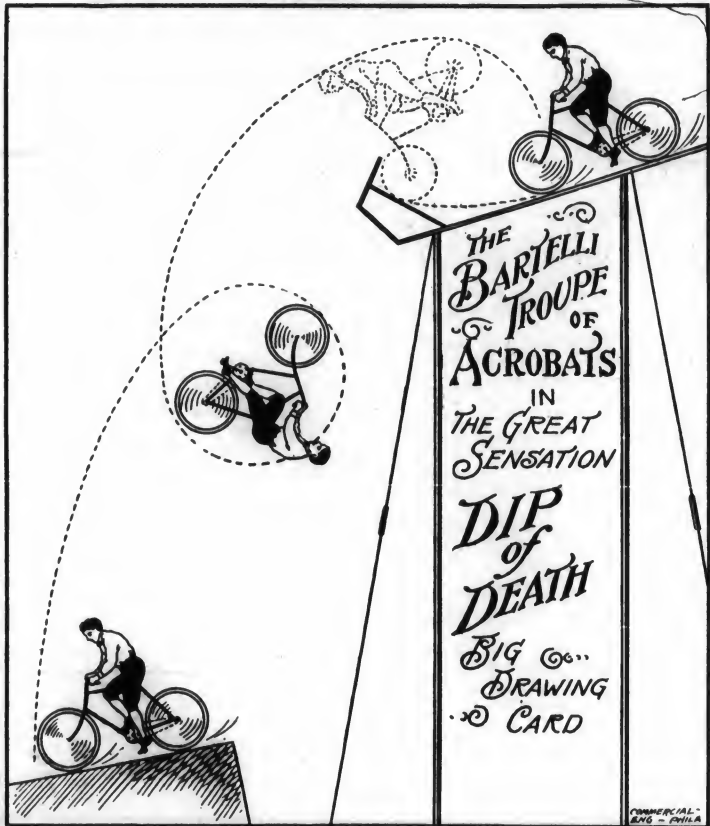
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SHEA'S, TORONTO, NOV. 26.

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